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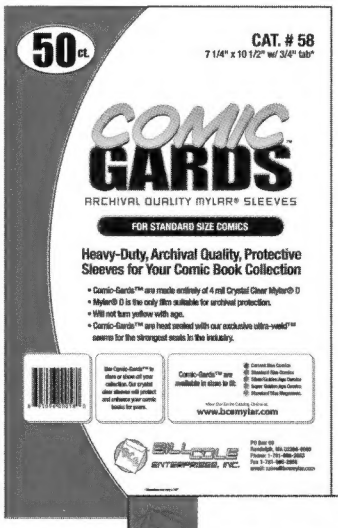

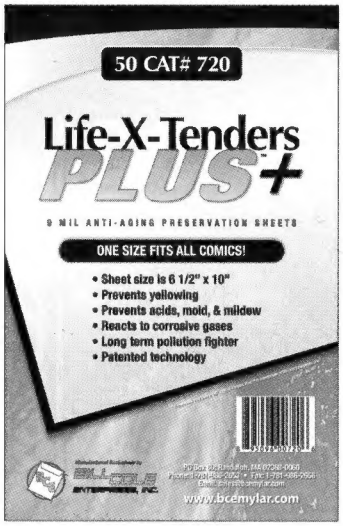

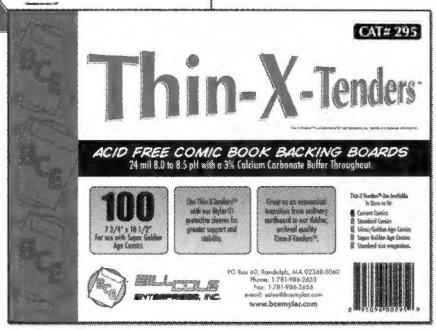

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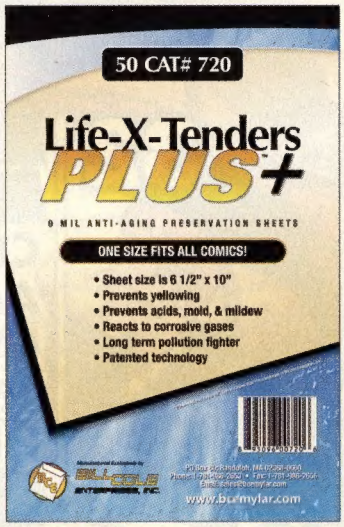

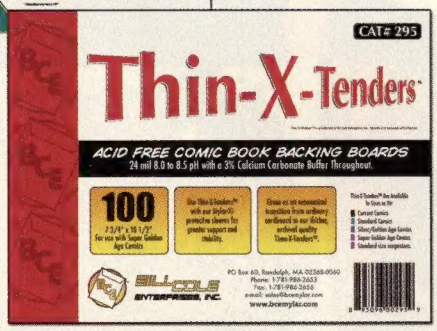

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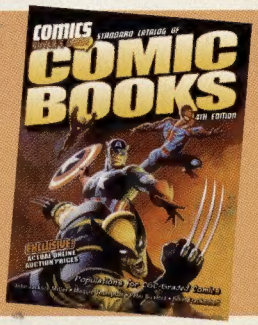

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Publisher
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Comics Buyer's Guide (ISSN 0745-4570) is published monthly by F+W Publications, Inc., 700 E. State St., Iola, WI 54990-0001, a division of F+W Publications, Inc. Periodical class postage paid at Iola, WI 54945, and at additional mailing offices. Canadian Agreement Number: 40665675

Postmaster: Send address changes to **Comics Buyer's Guide**, Circulation Department, 700 E. State St., Iola, WI 54945.

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RAY SIDMAN

JOB: Associate Editor for *Comics Buyer's Guide*, *Scrye*, and *Comics & Games Retailer*. Moonlight as a monthly columnist for F+W's music publication, *Discoveries*.

PREVIOUS JOBS: Former Associate Editor for F+W's *Numismatic News*, *Bank Note Reporter*, and *World Coin News*; contributor to *Coins* Magazine, and annual reference books *North American Coins & Prices* and *U.S. Coin Digest*.

FIRST COMIC BOOK: First read: early '80s *Daffy* (Whitman). First purchased: *Amazing Spider-Man* #275.

FIRST CBG: #1373 (as reader); #1601 (as associate editor)

NOW READING: *Strangers in Paradise*, *Ex Machina*, *Astonishing X-Men*, anything from Vertigo, *Bone*, *Owly*, to name a few.

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THAT AND I: The city of Sidman, Pa., (near Johnstown) was named after one of my ancestors.

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Much ado about... Spider-Man 3

by JAMES MISHLER

There is already much speculation about the cast and plot of *Spider-Man 3*, the third Spider-Man movie directed by Sam Raimi, scheduled for release May 4, 2007. More than a year and a half out, comic book and movie fans and websites continually debate the merits of the various leaked cast members and potential plot points.

As of the close of *Spider-Man* 2, the world is Peter's oyster. After much soul searching, he's come to terms with being Spider-Man. Also, Mary Jane and Peter have finally gotten together, with Mary Jane leaving John Jameson at the altar. Mary Jane knows Peter is Spider-Man, and believes she can handle all that his being Spider-Man entails. What she doesn't know is that Harry Osborn, their friend, also now knows that Peter is Spider-Man — and hates him, believing him to be his father's killer. Harry has discovered his father's secret stash of Green Goblin formula and weaponry, which makes his maddening desire for vengeance that much easier to achieve. Then, too, there is the jilted John Jameson — how will he react to being left behind for Peter Parker? And as for Octavius — is he really dead? The four-color rule of

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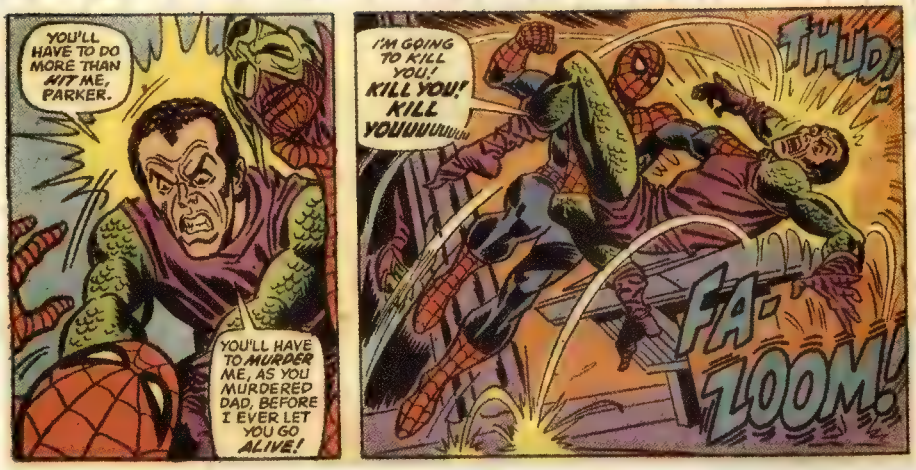
super-hero and villain deaths apply just as much to movies as to the comic books — no body, no death — and sometimes, even then, death is not forever.

Spider-Man has one of the greatest Rogues' Galleries of any super-hero. While the untapped potential of the comic books will certainly be called upon for *Spider-Man 3*, there are established villains from the movies that will almost certainly make an appearance. Combine together the history of Spidey as established in the first two films and the comic-book history of those characters and you are left with at least one, more likely two, potentially three, or even, heaven forbid, *four* enemies for Spider-Man to deal with in the third movie — Harry Osborn's Green Goblin, John Jameson's Man-Wolf, Otto Octavius' Doctor Octopus, and, possibly, Norman Osborn's Green Goblin!



Of the four, Harry's Green Goblin is a shoe-in for an appearance, even if it is only an opening sequence to establish Spidey's heroism and further the pathos — the tragedy of fighting his friend Harry at the beginning of the movie would certainly set a darker tone for the third installment in the Spidey saga. Plus, the second movie ends with the payoff of Harry discovering his father's Green Goblin stash — so to not include Harry's Green Goblin would be a Hollywood sin.

Doc Ock and Man-Wolf are far less likely to make an appearance, or re-appearance, in the case of Octavius. There has been no mention of either Alfred Molina or Daniel Gillies reprising their roles, so neither is likely to make an appearance. "Doc Ock is still sinking to the bottom of the Hudson — someone will need a long fishing rod to pull him out," Kevin Feige, Vice President of Marvel Studios and Associate Producer of *Spider-Man 3* told ***CBG***. As for Gillies' John Jameson character, "We're not sure — things keep adapting," Feige said. "That character will not have a primary role in the movie." That statement seems to eliminate any significant involvement of Man-Wolf in *Spider-Man 3*.

Willem Dafoe reprising his role as Norman Osborn/Green Goblin, however, has precedent both in the movies and in the comic books. Dafoe appeared as Osborn at the end of *Spider-Man 2*, goading his son toward revenge and villainy. The scene was most easily read as simple insanity growing in Harry's mind — but might there be another explanation? What if, in the movies, as in the comics, Norman isn't really dead? Is it too great a coincidence, even for Hollywood and comic books, that Norman's image goads Harry into destroying the mirror that reveals the Green Goblin stash? Coincidence? Maybe — maybe not.

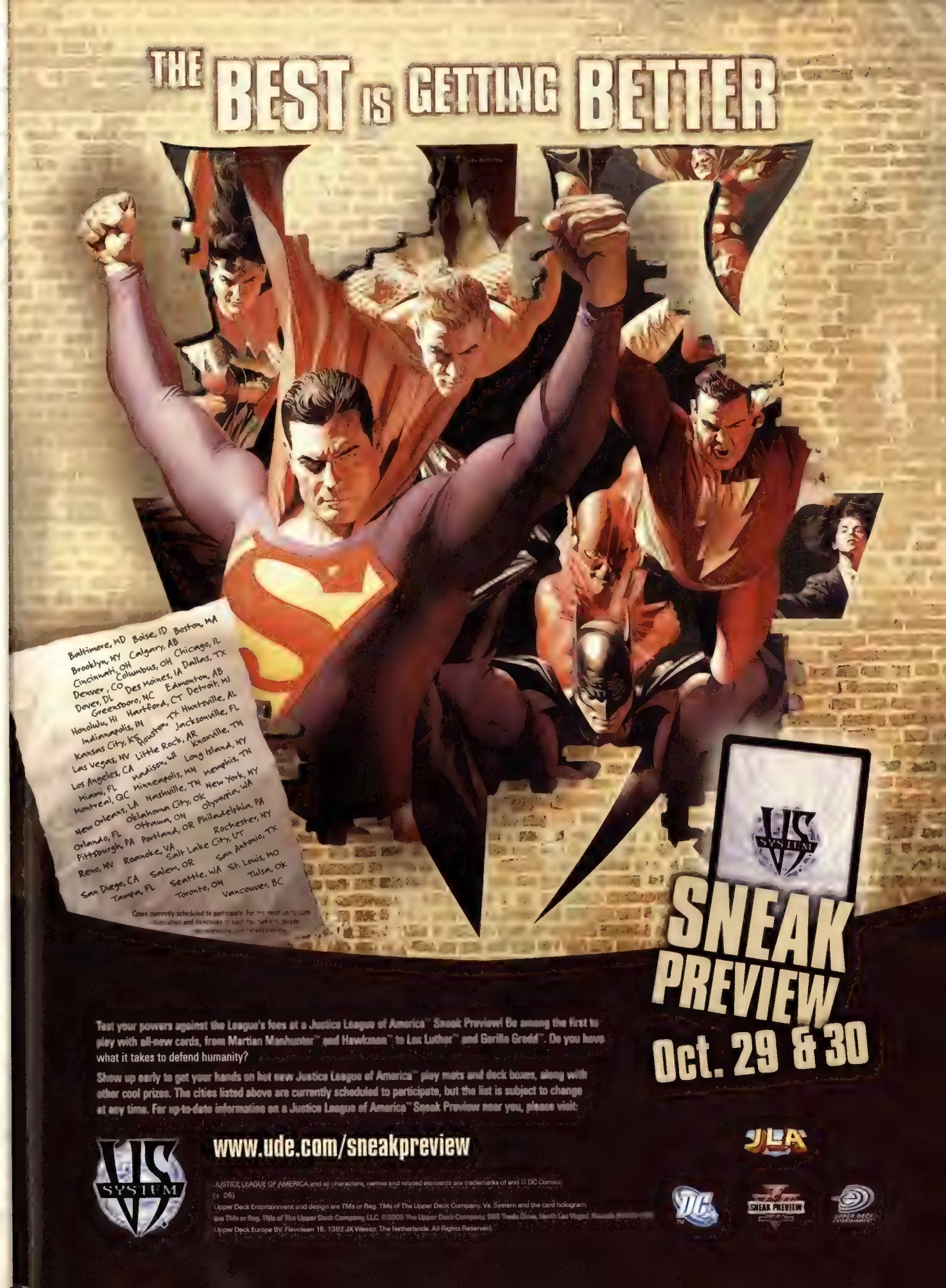
So viewers are quite certain to see Harry's Green Goblin in action, if even briefly, while there might be a twist or three involving Norman's Green Goblin. But the main villain — or villains — must be new. One distinct possibility, originally men-

tioned as a possible side-villain for *Spider-Man 2*, is the appearance of The Lizard, the bestial counterpart to Dr. Curt Connors, in the movie as well as in the comic books and friend and mentor of Peter Parker. While Dylan Baker is scheduled to reprise his role as the good doctor in *Spider-Man 3*, there have so far been few hints and no official releases as to whether or not he is taking on a single role or dual Jekyll/Hyde role. His appearance as the scaly scourge, however, is not definite by any means. "Definitely is a strong word when we are in the process of tightening the script, and getting it into the shape we need it to get in," Feige said. "I cannot tell you anything definitely, no. The good doctor may simply make an appearance the way he did in *Spider-Man 2*."

Two other announced cast members — Thomas Haden Church and Topher Grace — have led to most of the rumors swirling around the identity of the next villain. And that's all there are at this time, rumors, as Marvel and Sony have kept very quiet about the identity of the villain or villains. "The only thing I can confirm is what we've officially stated — that they have both been cast in the movie," Feige said. "More cast members will be announced in the coming months as we head into photography."

The acting range and physical characteristics of these two actors easily eliminate a swath of rogues from the potential gallery. So too, can the "coolness" factor of the potential villains that the actors could portray. Kraven is right out, as neither actor is an action-oriented hunter type — the same can be said for Tarantula. Rhino, too, unless there are going to be special effects such as would put the *Star Wars* movies to shame. Mysterio would be a possibility, save that most fans think he's a poor second stringer — and the same can be said for The Vulture, The Jackal, The Kangaroo, Mindworm, and a half-dozen other one-shot villains. Anything having to do with the "Clone Saga" is, well, right out — unless Raimi wants to kill the franchise. Finally, we can also eliminate any villains that appeared in other Marvel movies that might also have made a crossover appearance in Spider-Man, such as Doctor Doom and Kingpin. So really, this leaves three major villains as possible choices for *Spider-Man 3* — Chameleon, Sandman, and Venom.

Of the three villains, Venom is the least likely, even if perhaps the most desired to be seen by the younger Spider-Man fans. Much speculation swirled around Venom and the John Jameson character during the lead-up to *Spider-Man 2*, as a conflation of the origins of Man-Wolf with that of Venom would have been the easiest "in" for the alien symbiote. In the far more "realistic" universe of the movie Spider-Man, the only way one could really contact an alien symbiote in outer space would be if one were an astronaut in space — or walking on the moon, as Jameson did in the comic books and in the movies. Of course, in the comics, he found the jewel that turned him into Man-Wolf, but in the movies, that could just as easily have been Venom. But all that speculation came to naught, as there was no trace of Venom in *Spider-Man 2*, and it seems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In Amazing Spider-Man #80, Chameleon made the unfortunate mistake of trying to escape Spider-Man by taking on the disguise of the one person who Spider-Man knew he could never be — Peter Parker!

Gillies will have a limited role, if any, in *Spider-Man 3*.

So with the character most likely to have the tie-in to outer space eliminated from the picture, Venom can readily be dropped from the list of potential villains — for *Spider-Man 3*, at least. That leaves Chameleon and Sandman as the most likely suspects. Sandman, too, can fairly easily be eliminated. "Whatever specific characters are in or out, putting Peter through the ringer is Sam's primary goal with these movies," Feige told *CBG*. "Whatever characters appear in the next movie are always chosen on how they can showcase the growth by being a challenge for Peter." Sandman, while certainly a challenge for Spider-Man to overcome, never rises above a simple physical challenge. In battle between Spidey and Sandman, it's always a matter of how to contain him, how to keep him from causing physical mischief. He's never caused any sort of grief with Peter's personal life — it's always a simple knock-down, drag-out fistfight, like a bad day at the beach.

So while Sandman could certainly put Spider-Man through the physical wringer, he is utterly unlike the prior villains Raimi has pitted against Peter. He lacks the complexity, subtlety, and pathos of the other villains. Green Goblin and Doctor Octopus challenged Peter on very personal levels. Both were friends before they became enemies. Both challenged Peter on mental as well as physical levels. And both wanted more than simple wealth through use of their powers — they wanted power and prestige. Sandman, regardless of how he might be built up in the movie, could never really match any of those levels of complexity. He could never even match up with Harry's Green Goblin, who has a tragic, misguided desire for revenge against Peter. But The Chameleon ... The Chameleon could potentially match Spider-Man and Peter Parker on many levels.

Chameleon has always been associated with brainy schemes, such that Spider-Man never suspects him until it is almost too late. From their first encounter in *Amazing Spider-Man* #1 (Mar 63) to the convoluted plot that led to the creation of the Legion of Losers in *Spectacular Spider-Man* #242 to #245 (Jan to Apr 97), Chameleon has usually been one step ahead of Spidey. He's also been one of the main dangerous villains to figure out Spidey's secret identity. And, to top it off, Raimi seems to like Spider-Man's classic Silver Age rogues gallery — Chameleon being the first such villain Spider-Man ever encountered, he certainly qualifies.

There are other bits of evidence that could readily tie Chameleon into the developing storyline. At various times in the comic books, Chameleon has either worked with, been used by, or encountered Green Goblin and John Jameson. He's also sought to frame Spider-Man, usurp and/or eliminate Spider-Man's power, and even steal the affections of Mary Jane. Chameleon has, in fact, been a fairly big monkey wrench in Spider-Man and Peter Parker's life — even disguising himself as Peter Parker on occasion! So Chameleon fits the bill in every way for a Raimi-style villain. And, too, he's never been an up-front physical fighter — in the comic books, even Mary Jane is able to take him out with a baseball bat! Being Chameleon, he is a man of many, many faces — and any plot of the Chameleon's is sure to figure in several major, recurring versions of the character. At least two, to be sure, both of which will require doses of sardonic humor and villainy — at which both Church and Grace excel.

So it can simply be said — if Church and/or Grace were not hired to portray The Chameleon, they should have been.

For more on *Spider-Man 3* speculation, look for "Gwen Stacy as — The Heartbreaker?" in the Comics in Media forum on CBGXtra.com!

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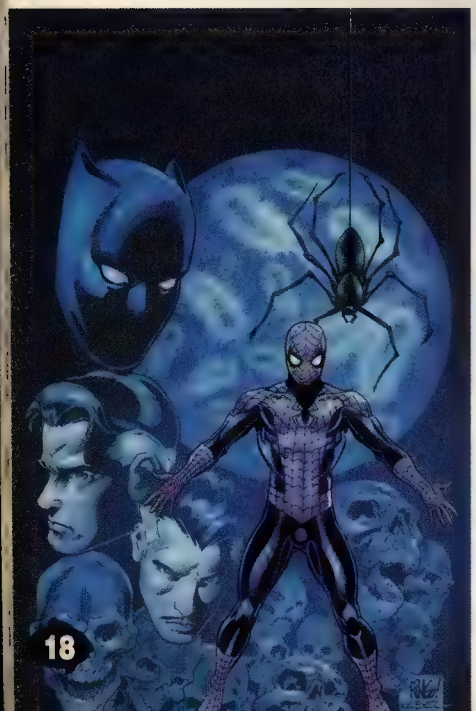
"God forbid that kids should feel that a comic book is going to be of interest to them, based on the title."
— Peter David



by RAY SIDMAN

"Your friendly neighborhood Spider-Man" — the phrase is a part of today's culture. Youngsters and adults alike know who says it, and they know *why* he says it. So perhaps it's not a stretch of imagination to create a new comic-book series titled *Friendly Neighborhood Spider-Man*, due in November.

Marvel Comics clearly thinks it's a logical step and, in fact, is launching this new monthly series with Peter David at the helm, joined by artist Mike Wieringo. David spoke to *CBG* about the series, its title, and what fans can expect from the latest Spidey series.

The title was already suggested when the publisher asked David to join as writer. However, said the longtime writer and *CBG* columnist, "It was a matter of some debate within Marvel." The reason: The book might be construed as aimed too much at younger readers. Regardless

of the debate, David said he saw no problem with such a reality. "God forbid that kids should feel that a comic book is going to be of interest to them, based on the title. What kind of state has the comic-book industry come to, that a comic-book title that might be alluring to kids is perceived as a bad thing?"

With a new story, even with the same protagonist, must come another new aspect: problems.

He commented that "shrinking readerships and eroding marketplace" were in part due to the lack of kids reading comics. "I'm perfectly willing to throw the dice and hope kids come aboard based on the title, while hoping that fans of my work — or fans of Spider-Man — won't refuse to sample the book because the title offends their mature sensibilities."

So *is* the new series aimed at a younger audience? Not exclusively, said David, though he obviously hoped it would appeal to them. Ultimately, he said he looked at *Friendly Neighborhood Spider-Man* (or *FNSM*, if readers prefer) as being "in the spirit and history of Spider-Man."

For those who might consider the name a bit odd: Well, Marvel set out to create a new title using an adjective or phrase that would be appropriate to The Webslinger. "Amazing" ... "spectacular" ... "ultimate" ... "unlimited" ... so many have been taken, even if a couple have been retired. David said the creators did not want to rehash old titles, thus scuttling even *Web of Spider-Man*. Eventually the process led them to "friendly" and "neighborhood."

Often associated with the word "friendly" is the word "fun," and that, said David, is one goal of the new series. "We're just going to have fun," he stated, adding, "which is not to say there won't be serious aspects to it. There will."

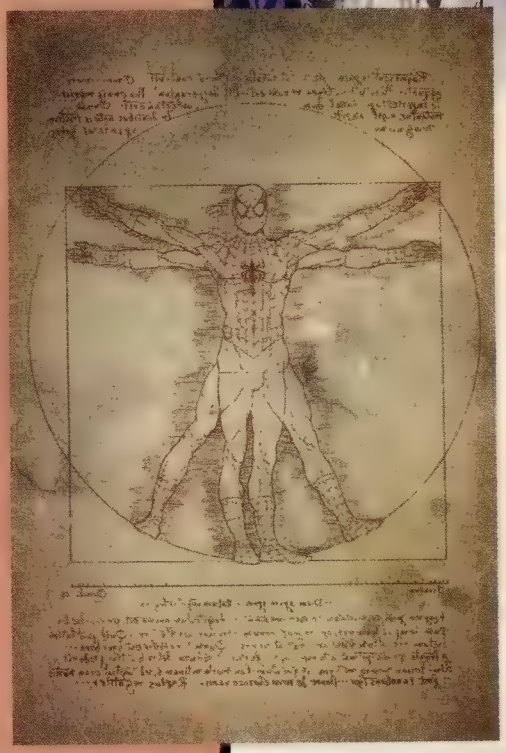
However, David said he hopes the title achieves the feel that "*Amazing Spider-Man* was when it first started out. This comic will be evocative of the fun and spirit and sense of adventure that *Amazing* had back in the day." This, he further commented, points to aspects of "goofy" and "intense" — and all points in between.

The others

Marvel and its other Spidey series have given *Friendly Neighborhood Spider-Man* a serious springboard. Scribe Peter David is taking on the writing duties of *Amazing Spider-Man* and *Marvel Knights: Spider-Man* for four months, as the three titles cross over for the 12-part storyline called "The Other."

Who *is* "The Other"? Details are slim at this point, and even David said he didn't want to give anything away. Promotional descriptions for the first three parts tease about a new opponent named Tracer, self-defense training with Captain America, a bit of life-altering news for The Wall-Crawler, a stalker for Mary Jane, a Spidey vs. Iron Man scuffle — and Aunt May thrown into the mix.

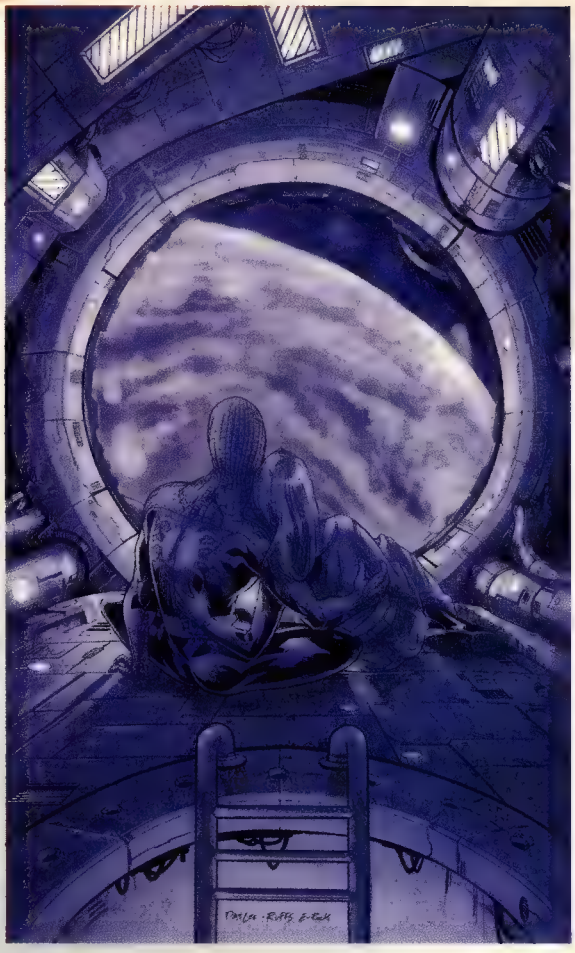
Welcome to the neighborhood.



David should know what makes Spidey tick, since this isn't his first time writing stories for Marvel's star.

With a new story, even with the same protagonist, must come another new aspect: problems. And Peter Parker is no stranger to these, though some fans today might think he has a beautiful life. "To those people I would point out: People you think should be perfectly happy together: They're beautiful people, they have lots of money, they have success, they have everything — and what happens? Their marriage goes bust.

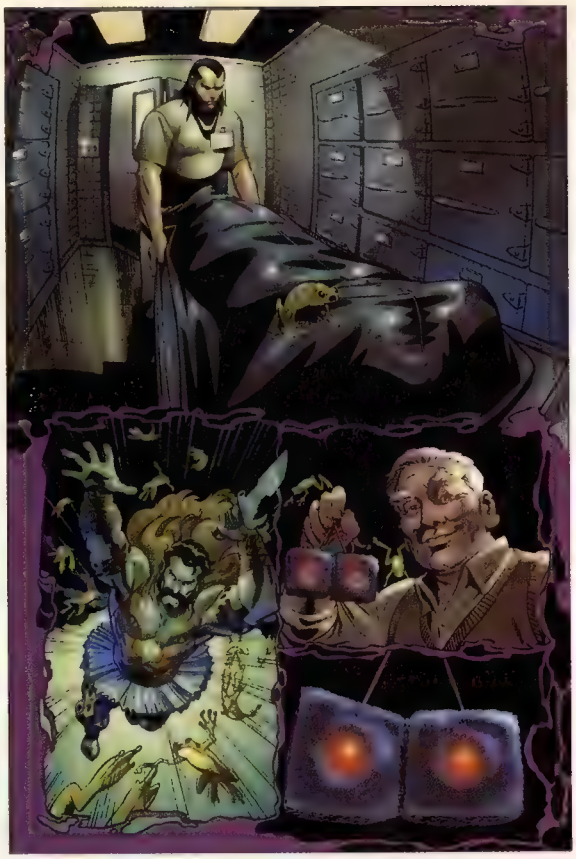
"Having everything is no guarantee of happiness, if there's something within you that makes you feel that you're not deserving." Longtime Spider-Man readers will likely recognize this character trait. "I think," continued David, "that Peter's greatest problem is that, no matter *what* he does, no matter *how* much he works at it, he still feels he has his own version of original sin that can never be expiated. No matter what he does, it's not enough. No matter what he has, he keeps waiting for something to go wrong.



The problem with having a doomsday attitude like that is that, sooner or later, it becomes a self-fulfilling prophecy."

When asked about how he views the modern Spider-Man contrasted with the character of decades past, David said that, in the past, most of the character's problems stemmed from his being the super-hero. "These days, they come as a result of his being Peter Parker. He can't get away from the insecurities and uncertainties that he carries with him." David then evoked a common comparison: "When we're talking about Batman, we're talking about Bruce Wayne without a mask. When we're talking about Spider-Man, we're talking about Peter Parker in a costume." Then he commented, "Peter's attitude as Spider-Man is simply a persona he creates in order to enable him to function as Spider-Man."

David should know what makes Spidey tick, since this isn't his first time writing stories for Marvel's star. "The last time I wrote Spider-Man was 15 years ago, and I was fired off the book because the feeling from the highers-up at Marvel Comics was that a neo-writer in the comics world shouldn't have the flagship character as his first assignment." He laughed, as he added, "So



it's nice to know that it's taken me a mere 15 years to work my way back to where I was."

Regardless, he said he's fond of the new title and doesn't expect to relinquish writing duties any time soon. "I'd *like* to write it until they pry it from my cold, dead fingers."

On the origin of webbing and talons

Around 2000, when details began emerging regarding the direction Sam Raimi would take the big-screen movie *Spider-Man*, certain unorthodox alterations were made to the character, such as organic webshooters and microscopic talons on Peter Parker's fingertips. To the passive Spider-fan, this may have been new ground, but to Peter David, it sounded familiar.

Both ideas appeared in *Spider-Man 2099* with #1 (Nov 92), whose protagonist, Miguel O'Hara, was transformed during an experiment hoping to create super-humans modeled after the original Spidey. Among his powers (wink, wink) were finger talons to help him grip to any surface and organic web-shooters: That is, webbing came from pouches created in his wrists as part of the physical transformation. The only notable difference came from the talons: O'Hara had one large one on each finger, whereas the movie's character had hundreds of tiny ones per finger. David laughed at this, saying how difficult it would have been for the series artists to show so many tiny talons, adding that the large-talon option was the only sensible way to go.

When word of the movie's details emerged, David said he observed people's reactions with interest. "People were flipping out, and I'm going, 'Guys, this is not exactly unexplored territory.'"

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Tackling Icons

An interview with **J. Michael Straczynski**

by ANDREW "CAPTAIN COMICS" SMITH

J. Michael Straczynski is a well-known and well-respected name in more fields than seems humanly possible. He's written TV shows, novels, short stories, comic books, radio dramas, plays, and even the well-regarded *Complete Book of Scriptwriting*. He's also been a teacher and a journalist, and his list of awards is longer than Mr. Fantastic's arm.

JMS, as he is often known, sold his first professional work at 17, according to Wikipedia, and never looked back. He got his start in TV in 1983 on such cartoon shows as *He-Man and the Masters of the Universe* and *Jayce and the Wheeled Warriors*. From there he moved to such dramas as *Murder, She Wrote* and *Jake and the Fatman* and in 1994 he launched probably his best-known creation, the epic *Babylon 5*. On that show he became legendary for writing 91 out of 110 episodes, including one marathon 59-episode run! Lazy, he ain't.

JMS dabbled in comics in the '80s but jumped into the field in a big way in 1999 with the eponymous Joe's Comics line at Image (which included *Rising Stars* and *Midnight Nation*). Two years later, JMS took over Marvel's flagship *Amazing Spider-Man* (with #30 [aka #471], Jun 01) and later was in charge of among other things, the Squadron Supreme update *Supreme Power* for Marvel's MAX imprint, re-envisioning the Master of the Mystic Arts in the mini-series *Strange*, and, now, writing another of Marvel's primary titles, *Fantastic Four* (with #527, Jul 05).

This made him a man we couldn't wait to talk to.

CBG: As the creator of ***Babylon 5****, you have an impressive reputation in TV. And now you're writing* ***Amazing Spider-Man, Fantastic Four,*** *and* ***Supreme Power****, plus mini-series and one-shots like* ***Dream Police*** *— which is a lot of comics work. Are you focusing on comics now or still dipping your hand into television and movies? And where do you find the time?*

J. Michael Straczynski: I've never found time. I've found spare change, lost buttons, and God (and then proceeded to lose all three

once again with equal efficiency), but never found time. If something matters to you, you *make* time. Which is the distinction between people who *want* to be artists or writers, who try and find time, and those who are artists or writers (or dancers or singers or what have you), who *make* time. The work has always mattered more to me than anything else in my life, which brings with it its own set of problems, but that's a different conversation for a different day.

Consequently, I always have three or four things in the works at all times, which is necessary to anyone working as a writer, because invariably, of those three or four things, one or two won't pan out — and you don't want to get caught between two chairs. So I continue to be involved in TV and film: writing the *B5* feature after finishing two seasons of *Jeremiah* for Showtime and currently developing a new series for Marvel Productions, which I can't really comment about right now in any detail. I've also just finished writing a two-hour spec pilot movie, which I'll be taking out shortly to the networks and I'll be going out to pitch some additional series notions in the coming weeks.

*CBG: **Amazing Spider-Man** and **Fantastic Four** are arguably two of the most beloved, storied, and long-running Marvel titles. Is there anxiety attached to working on such high-profile characters? Is there pressure from Marvel (or fans) to conform to what's gone before?*

Straczynski: Whatever anxiety accrues to the job is almost entirely a self-inflicted wound, rather than anything done by anyone else. Marvel has given me a tremendous degree of latitude in the stories I've told and has never really put on any pressure to conform to the past or to treat the character with kid gloves. The credit for this rests with (in my case) Joe Quesada and Axel Alonso, whose reputations with creative people are what brought me to Marvel in the first place.

Having said that, however, I am very much aware of the fact that these are Marvel's flagship characters, and that carries with it the responsibility to treat them as a trust and not screw them up.

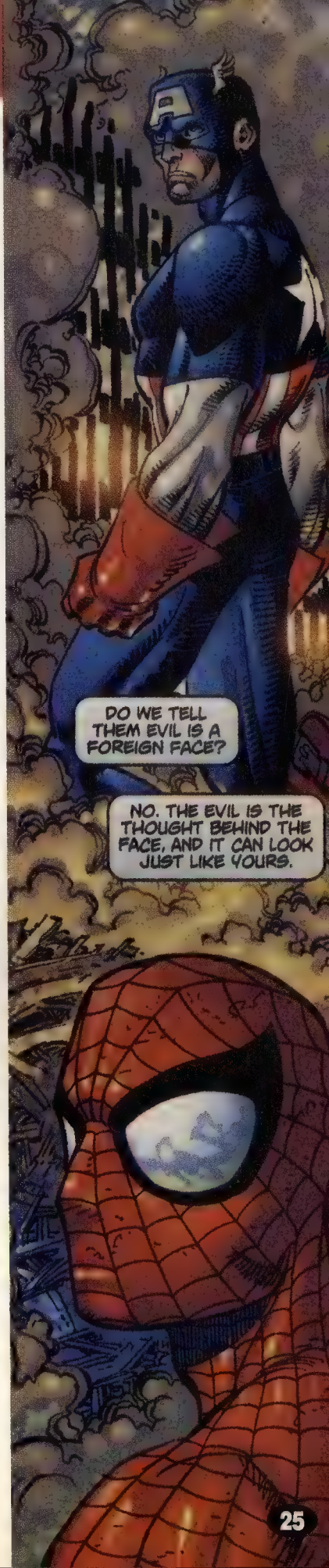
CBG: In brief, tell us how you perceive Peter Parker and what his story is about.

Straczynski: Peter is interesting for many reasons: He's the classic Everyman — he lived through tragedy, learned from it, and became stronger — but he's also the one character who is most emblematic of his readership. Very few of us came from Krypton (and those who did are apparently keeping quiet about the whole thing), few of us live in a Batcave (though some of us live next door), and fewer still have spent any time being lit up by gamma bombs. But Peter was a geek, as I, and most comics readers, were as kids — idealistic, quiet, shy, too-often picked upon by bigger kids, and overwhelmed by a world in which we were expected to talk to girls as though they were actually mammals like us. So there's a measure of wish-fulfillment involved. When we look at Spidey, we look at how we might react to similar circumstances. He's not just the Everyman Surviving, he's the Geek Ascendant … and I say that as a former geek myself, meeting all the criteria noted above.

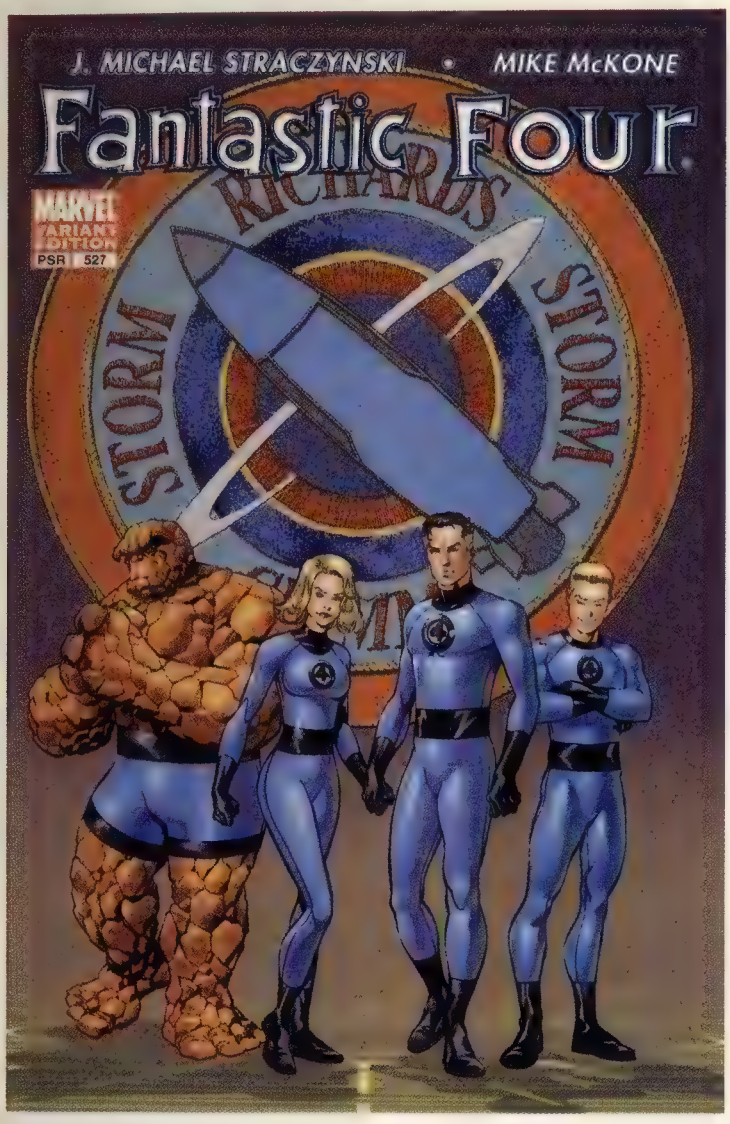
His story is really about rising to meet challenges, to illustrate that things can sometimes go completely upside down in our lives but, if we hold strong to that which matters, we will come through the other side alive, it not entirely unscathed.

CBG: In brief, tell us how you perceive The Cosmic Quartet and what their story is about.

Straczynski: For The FF, it's all about contrasts between the everyday and the cosmic. For The FF, it's even more a matter of everyday, because, unlike 90% of all the super-heroes out there, their names are known. They don't hide behind masks, which takes you one step farther away from the day-to-day life of regular mortals; they're right in the midst of it. At the far end of the spectrum are their powers and their ability to move in cosmic venues beyond the comprehension of even most heroes. They exist at the far-



Right: Straczynski shared his thoughts on the events of Sept. 11 in* Amazing Spider-Man *Vol. 2 #36 (Dec 01).



The Fantastic Four exist at the farthest two ends of the spectrum simultaneously

thest two ends of the spectrum simultaneously, and the only connective tissue that keeps them from being shredded is their sense of family. Sometimes, that tissue is in danger of being shredded by events, and that's where the conflict comes in … and the humor.

CBG: You surprised a lot of fans in ***Amazing Spider-Man*** *with atypical directions — stories involving Doctor Strange and sorcery, the "Spider-Totem" re-examination of his origin, and revelations about Gwen Stacy in "Sins Past." Do you intend to press into other unusual areas or will you alternate with some old foes and more typical Spider-situations? Are there any Spider-foes you've been itching to write?*

Straczynski: I think that, if all you're going to do is kick out familiar characters and established plots, you're really not bringing much to the table as a writer. You have to try things that haven't been tried before, look at things

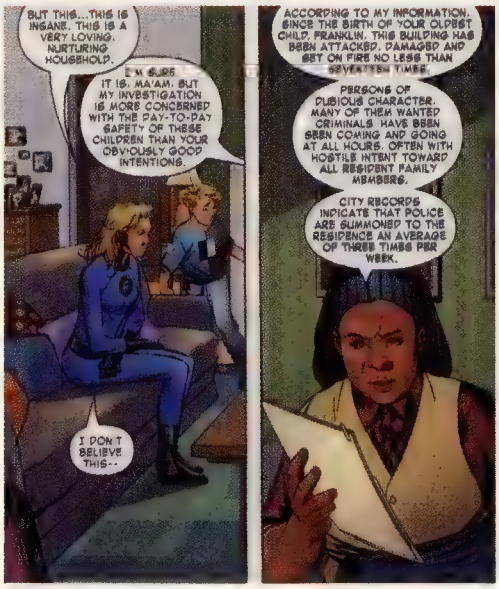
Straczynski finally answered the question that every Spider-fan (and Aunt May, herself, above) had asked for years in* Amazing Spider-Man *Vol. 2.

from a different perspective. Sometimes you'll succeed, sometimes you'll fail, but at least you're out there on the edge, trying new things. I much prefer being on the high wire instead of safely on the ground, because I get a much better perspective that way, though the fall is a lot longer if you mess up.

So I do plan to continue to experiment and try new things, with the sure and certain knowledge that I'll sometimes fall short — but I can't do otherwise. I also like to try and integrate the familiar in different sorts of ways, so that I can build my stories on firm ground without necessarily fertilizing said ground. I've been a bit slower than I'd anticipated in bringing in more of the rogues' gallery and associated characters, because I've been trying to work out new takes on them, but I do plan to bring in some of that roster of characters.

CBG: Same question about ***Fantastic Four****. Will we see epic-length "cosmic" storylines* ***à la Babylon 5*** *or more Earth-bound explorations of inner space and relationships? Stories about character or star-spanning explorations? In short, where do you intend to take our Imaginauts: familiar paths, atypical stories, or a combination?*

Straczynski: It's both. In the current run, The FF must face an investigation by the NYC Child Welfare Office into whether or not the conditions under which Franklin and Valeria are being raised constitute a safe home (and, logically, they don't). While at the same



time, the larger story brings them, not only into their own origins, but unravels to spiral out to the very moment of the universe's creation. And I'm not sure you can get more cosmic than that.

CBG: Do you intend to address some of the dangling characters and situations from previous ***Fantastic Four*** *runs, like Lyja the Lazer-Fist, Alicia Masters, and so forth — or tell your own stories developing (or ignoring) these characters? Are any of The FF's old foes favorites of yours that you're itching to write?*

Straczynski: I have no strong feelings one way or t'other. I'd like to bring in Alicia in more detail, but as for the dangling threads — if it serves a story to do so, then fine, but, if not, I'm not going to go out of my way. I have enough on my hands just dealing with my own threads.

CBG: What are your favorite runs of ***Amazing Spider-Man*** *and* ***Fantastic Four****? Any intention of extrapolating from them, or are those stories "over" and you're going to tell your own?*

Straczynski: Someone once observed that "patriotism is the love of the food one ate as a child." Consequently, for me the favorite runs will always be those that I read as a kid, in bed with a flashlight under the sheets because I was supposed to be sleeping, not reading (thus developing a tendency toward insomnia that continues to this day). When I close my eyes, I see Spidey the way Steve Ditko used to draw him, and The FF the way Jack Kirby drew them. So I'd love to be able to dig into those stories and extrapolate out a bit to the present — but I have to be very careful not to mess up the sandbox.

CBG: Is there any pressure, internal or external, to conform ***Fantastic Four*** *and* ***Amazing Spider-Man*** *more toward their movie incarnations? How do you feel about the movies?*

Straczynski: Nobody's said boo to me about the movies. Haven't seen the FF movie yet, but I loved the Spider-Man films. I really thought they captured the essence of the character beautifully.

Spider-Man's the one character who is most emblematic of his readership.

CBG: What's next for JMS? More comics — or are their other projects you care to discuss (or just tease us with)?

Straczynski: *The Book of Lost Souls* launches as a monthly under Marvel's Icon line in October, and I'm writing a mini-series called *Bullet Points* that traces the consequences of one bullet over 30 years of the Marvel universe, changing it dramatically over those years.

HORROR

HUMOR-UNGOUS HORROR COMICS!

Bongo brings readers classic horror, Simpsons style!

by "MURDEROUS" JAMES MISHLER

The *Simpsons Treehouse of Horror* is a tradition dating back more than 10 years in comics, and much further back on television — since October 1990, in fact, making it a truly ancient and time-honored tradition in modern media terms.

This year's offering, the 11th issue in the yearly series, continues the mockery of all things scary and horrific with an "E.C." ticket to Simpsons-style Hell, as Bongo explores the humor of classic comic-book horrors from the E.C. era and beyond. The writers and artists for this issue of *Treehouse of Horror* are a veritable who's who of classic comic-book horror and science fiction, including Len Wein, Bernie Wrightson, Marv Wolfman, Gene Colan, John Severin, Angelo Torres, Al Williamson, and Mark Schultz.

Severin, Torres, Williamson, and Schultz worked together on a classic E.C.-inspired montage, in which the Simpsons encounter weird aliens, vampire clowns, murderous mobs, horrific situations straight out of nightmare, and worse, come to the soul-blasting conclusion that

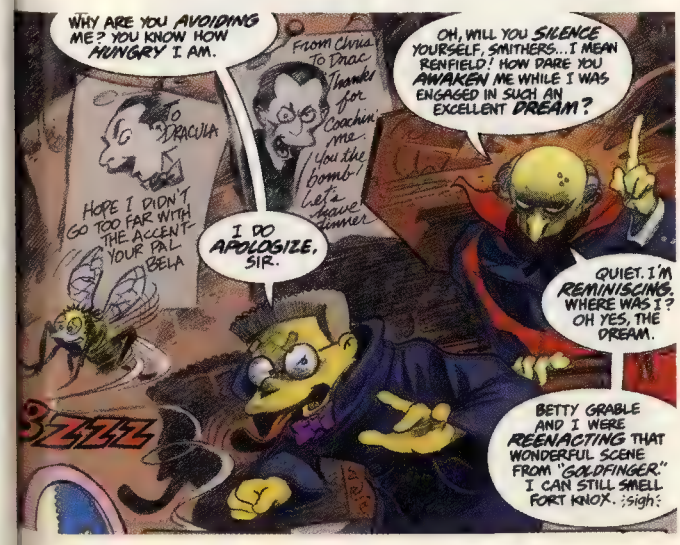
indeed, there are some things more horrible than your own family. But only just. And that's merely in one-third of the issue! The other two-thirds are split between Wein and Wrightson's "Squish Thing" story, a parody of the classic *Swamp Thing* origin, and Wolfman and Colan's "Smithers and Burns" take on "Dracula," a Simpsons style take on classic adventures from *The Tomb of Dracula*. ***CBG*** had a chance to put Wein and Wolfman on the rack and ask them a few questions about their involvement with the Bongo parodies…

***"Bloody" Comics Buyer's Guide**: How did you become involved with the **Treehouse of Horror** project and how did it go?*

"Weird" Len Wein: The simplest way possible — editor Bill Morrison asked me. Seriously, I ran into Bill at last year's Wizard World LA and he mentioned that he would love to have Marv and me write stories for this year's *Treehouse*. I said I'd be thrilled to, and that's where it stayed — until the San Diego Comic-Con a few months later. Again, Bill asked if I was interested. Again, I said yes. Then he said "What about you and Bernie Wrightson doing some sort of Swamp Thing parody together?" I said I'd ask Bernie — who just happened to be standing across the room at that moment. Bernie was jazzed by the idea — and thus are incredible stories born.

"Monstrous" Marv Wolfman: I met Bill Morrison at a Wizard World convention in LA and he asked if I'd be interested in doing a *Tomb of Dracula* parody with the Simpson's characters. I immediately said yes. The *Treehouse of Horror* stories are always fun to read and the chance to work with Gene Colan again was too tempting to say no to.

***CBG**: Where did the inspiration for your **Treehouse of Horror** project come from, and how did you approach the translation of classic weird fantasy/horror to the Simpsons genre?*



Wein: Well, the inspiration came from all the obvious sources, the original *Swamp Thing* stories. And translating horror into comedy is actually easier than it sounds. Any good horror story has to have moments of comedy in it to break up the suspense. I just carried that natural tendency to the extreme.

Wolfman: There was no "inspiration" if you want to call it that. I steeped myself in *The Simpsons* for about a month, re-watching the episodes but this time not as a viewer but as a potential writer — which is very different. Then I started putting together the Dracula/Simpsons storyline after figuring out the doppelgängers for the Dracula cast. It started to get funnier and funnier as I mixed and matched characters.

***CBG**: What were your own favorite classic weird fantasy/horror tales? What were your own non-comic-book inspirations?*

Wein: Well, I've always been an Edgar Allen Poe fan, as witness the *Batman: Nevermore* series I wrote for DC a few years back. I also loved the horror stories of Ray Bradbury and Robert Bloch. And Rod Serling's *Twilight Zone* was a major influence on everything I've ever done.

Wolfman: I was a big fan of Poe, Shirley Jackson, Ray Bradbury, Bram Stoker, *etc.* I also loved the old radio shows like *Suspense*, *Lights Out*, *etc.*, and TV shows like *Twilight Zone* and *Outer Limits*. Later on I became a fan of Stephen King and Clive Barker's work.

CBG: How does modern horror and science fiction compare to classic weird fantasy/horror?

Wein: That's sort of like trying to compare apples and antelopes. Good fantasy and horror are timeless, really.

Wolfman: There is more a sense of character today than in many old stories, but truth be told the original *Dracula* novel was filled with great characters and situations and was wonderfully written. It's hard to compare back and forth because with the exception of Stoker and Poe, most of the stuff I read was 20th century.

CBG: Which Simpsons characters are your favorites, and which do you most identify with?

Wein: I love Homer, Lisa, Flanders, Apu — pretty much the entire cast, actually. As to whom I most identify with, while there are those who would probably say Comic Book Guy, I'd have to say Maggie.

Wolfman: I love Homer and Marge — they are very fleshed-out characters, surprisingly so for Marge who could have been just another boring sitcom wife. There are so many great characters, but H&M are my favorites.

CBG: What is your next project? Do you have any plans to work with Bongo again?

Wein: Well, right now I'm writing the screenplay for a direct-to-DVD animated feature for Stan Lee, and co-writing with Kurt Busiek a *Conan* mini-series called *The Book of Thoth* for Dark Horse. After that, I expect to be doing a lot more for Bongo, if they'll have me. I was incredibly honored by Bill asking me to write more for Bongo and I intend to do just that. I'm currently working on a *Mission: Impossible* parody starring Homer, and I have initial approvals for an issue of *Futurama* and a few more *Simpsons* stories. We'll just have to see what the future brings.

Wolfman: I'd love to work with Bongo again. It's great getting back to my comedy writing roots and writing that stuff puts a smile on my face as opposed to the more gruesome stuff I usually do. Simpsons stories aren't easy to do right, so as I come up with ideas I will happily send them in and hope Bill and company like them. As for what else I'm doing, I'm producing educational comic books and writing a videogame among other stuff.

CBG: Who do you think is eviler and "more undeader," Dracula or Mr. Burns? What did you think of the classic Simpsons Halloween TV episode that cast Mr. Burns as Dracula?

Wolfman: I actually had forgotten that Burns had been Dracula, so when I pitched the idea I thought it was new. Fortunately, Bill still approved it. As for who is eviler, well, Mr. Burns would be if it weren't for the fact that Maggie could probably tip him over, he's so fragile. So I guess ultimately it has to be Dracula, who, at nearly 500 years old, might not actually be as old as Burns.

CBG: Homer versus Swamp Thing. Who'd win?

Wein: Wow, a plant with the mind of a man versus a man with the mind of a plant — I'd think it's pretty much a tie.

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Riverdale riot

Archie: Seven decades and still a teen

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by **TOM MICHAEL**

the 1940s

In late 1939, three men teamed to form MLJ Comics, the company that would soon produce the subject of this piece: Archie Andrews.

Remember that, at this juncture, comic books were still young and finding their way in popular culture, only five years after Max C. Gaines had brought *Famous Funnies* #1 to newsstands to kick off the medium's format. By 1939, the situational and base humor of the 20th century's early comic strips was giving way to more serious thoughts of war and patriotism in comic books. Many companies were offering super-hero comics, and MLJ at first did the same. *Blue Ribbon Comics* was the first title from MLJ (#1 was Nov 39), followed by *Top-Notch Comics* (#1 Dec 39), and then came *Pep Comics* (#1 Jan 40), which is where our story begins.

John L. Goldwater (Feb. 14, 1906-Feb. 26, 1999, the "J" of MLJ and co-publisher of the company) was interested in developing a humorous character of more ordinary origins than those of the super-heroes of the day. He wanted a comics story that everyone could relate to, cast with young, Andy Hardy, Henry Aldrich-type kids full of enthusiasm for life. Goldwater brought his notions up with Louis Silberkleit (Nov. 17, 1900-Feb. 1986, the "L" of MLJ) and the company's business manager, who consulted with Maurice Coyne (Sept. 15, 1901-May 1971, the "M" of MLJ and the third of the original partners). All three agreed that Goldwater's idea had merit and encouraged him to pursue it to completion.

So it was that Archie Andrews first appeared on the pages of *Pep Comics* #22 (Dec 41) in a six-page story, with no title. It was here

that the public first also met Jughead Jones and Betty Cooper, and the three characters established some of their lifelong traits. Betty's family was just moving in to the neighborhood, Archie's attempts to impress her backfired, and Jughead trailed along the whole way with his sardonic wit and lack of use for the female of the species.

The kids looked young (pre-teen), and Archie was nicknamed "Chick," but the story elements of attraction, friendship, and simple actions resulting in complex and hilarious situations were all present in the story scripted by Vic Bloom featuring characters designed by Bob Montana, who drew the feature.

During the year that followed, Archie stories spread to other MLJ titles, and new characters were added to flesh out the picturesque town of Riverdale. Veronica Lodge came to town in *Pep Comics* #26 (Apr 42) and then came to town again in the first hint of a love triangle story, in which Archie ended up with dual dates with Betty and Veronica. That story appeared in the new MLJ title *Archie Comics* #1 (Win 42). Archie and Betty's parents had been there for the first story in *Pep Comics* #22, but readers didn't meet Mr. Lodge until *Pep Comics* #31 (Sep 42). Archie's rival Reggie popped up in another MLJ title, *Jackpot Comics* #5 (Spr 42) and then with more prominence in #6 (Sum 42). *Jackpot Comics* #5 also introduced the school principal, Mr. Weatherbee, while teacher Miss Grundy wasn't seen until *Pep Comics* #30 (Aug 42), and Pop Tate, owner of the Choklit Shoppe (though both Pop and his store name evolved through the years), came along in *Pep Comics* #46 (Feb 44).

That first solo issue of *Archie Comics*, featuring the work of Bob Montana and Joe Edwards among others, went a long way toward establishing the world of Archie as readers would see it for many years to come. Themes would be strengthened and new characters would come along throughout the 1940s, but the basis of a full and hilarious Riverdale was there from the start.

Looking over a variety of issues of *Laugh Comics* and *Archie Comics* from the 1940s, it's clear that the style of the feature evolved, from the rough, angular look of Al Fagaly covers to the sophisticated designs in Bill Vigoda covers, to the full, vibrant curves of Bob Montana covers in the late 1940s and heading into the 1950s.

The crude, tough-looking characters of the early days of Archie gave way to sleeker, softer lines, as Montana and Vigoda evolved that classic style. The stories in the comics also became more eloquent, as the refining of the basic madcap formula centered on Archie's weaknesses and enthusiasm became complete. MLJ's writers had developed "America's Typical Teen-Ager" in print, and "The Mirth of a Nation" had been born.

The popularity of Goldwater's concept came to fruition through the words and art of the MLJ writers and artists throughout the 1940s. Modern readers can confirm this with a look back at such published images as the cover of *Pep Comics* #51 (Dec 44), with the Archie gang splashed over the whole cover. Little emphasis was left for super-heroes, and the strength of the teen approach was clear. From this point on, MLJ hung its figurative hats on Archie and such of its other teen characters as Wilbur and Suzie, who received their own titles in 1944 and 1945. (Poor Wilbur! He was actually introduced in *Zip* #18, Sep 41, three months *ahead* of Archie — but Wilbur, Slats, Red, Laurie, and Linda apparently didn't hold a candle to the newsstand successes of the Riverdale crew. Meanwhile, Suzie had begun her career in *Top-Notch Laugh Comics* #28, Jul 42 — before Mr. Lodge, Miss Grundy, and Pop Tate began to cope with Riverdale's teens — but didn't come close to outlasting the latecomers.)

Meanwhile, other comics publishers were trying to follow this new and popular trend, but Archie had already become so well loved that he was almost impossible to beat. In 1946 MLJ Comics became Archie Comics, and the die was cast. For the second half of this decade almost every issue of *Archie Comics* reportedly sold nearly a million copies. By the end of the decade, *Archie* had attached a caption to the bottom of its covers that it was "America's Largest-Selling Teen-Age Magazine," and Archie Comics was ranked in the top 10 of magazine publishers worldwide.

Dating

From the very beginning, the gang from Riverdale's stories always seemed to revolve around dating. With its position as the first major comic book to be devoted to the subject of teenagers, this may have been a forgone conclusion.

Initially, Archie fell for Betty. Then, of course, he fell for Ronnie. But, along the way, he has had other infatuations worth noting. In "Double Trouble" in *Laugh* #25 (Feb 48), Archie found himself doubled up with a pair of identical blonde twins named Alice and Adele, but thinking they were the same girl led to plenty of trouble for Archie.

Archie's complete ignorance of the opposite sex has always been evident. In "The Old Home Town" (*Archie* #35, Nov 48) by Bill Vigoda and Ray Gill, he sat at a soda counter, asking, first, Veronica and, then, when she turned him down, Betty to the dance. As one might expect, Archie ended up with ice cream on his noggin.

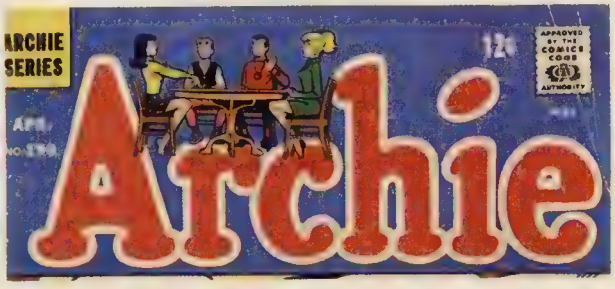
And, since turnabout is fair play, it should also be noted that Betty and Ronnie didn't spend all their time fighting over Archie. Sometimes, they fought over other boys; in the case of "Turnabout" by Bill Vigoda in *Laugh* #25, the pair ended up competing for a date with movie star Vandy Ronson.

But some of the sagest comments on the art of dating can be found on Archie Comics covers. On the cover of *Wilbur* #33 (Oct 50), for example, Wilbur and Laurie arrived a bit late at the party. Their hostess commented as she let them in, "Come in, you two! You're missing all the fun!" — but the reader sees, from the lipstick marks on Wilbur's face, that they had been missing no fun at all.

On the cover of *Archie's Girls Betty and Veronica* #33 (Nov 57), which appears to be the fine work of Harry Lucey, readers were treated to Ophelia's perspective on dating, when she told Betty, "You know, Betty ... I found out there are lots of boys who don't like to go out on dates!" "How do you know, Ophelia?" responded Betty, to which Ophelia replied, "I asked them!"

And, finally, a classic bit of wisdom appeared on the graceful cover work of Bob White on *Laugh* #141 (Dec 62), where a hand-in-hand Archie and Veronica came across a pair of babies in carriages in the park. The babies, too, were holding hands, and Archie noted, " ... And your parents think we're too young to go steady!"

Did you know that ... ? Archie Comics switched between red and blue mastheads from the 1940s through the 1980s. Odd numbered titles were red, while evens were blue. On the other hand, for *Archie's Girls, Betty and Veronica* and *Archie's Pal Jughead*, from the 1950s to the mid-1970s the opposite was true, as evens were red and odds were blue.



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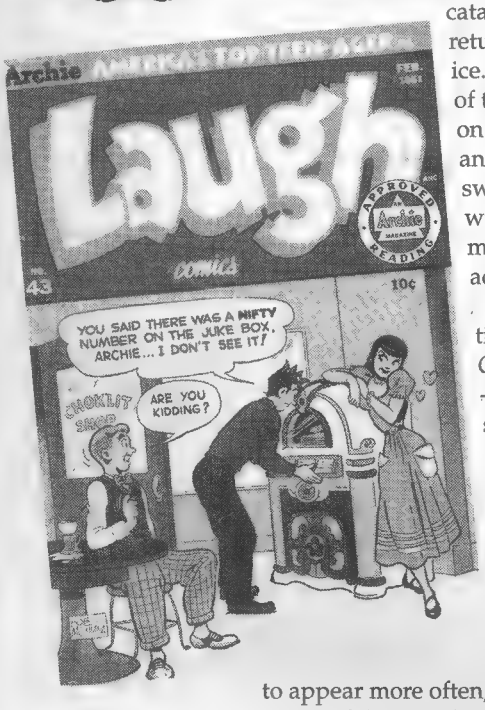
the 1950s

It's clear from a good look at the Archie comics of 1948, 1949, and 1950 that a definite change in style was gradually occurring in the artists' approaches. Judging from covers, it would seem that Bob Montana provided the catalyst, probably after he returned from military service. Perhaps the pin-up art of the times had an effect on his approach, but, in any case, the curves swelled and the eyes widened with subtext for many of the Archie characters.



The company's initial titles — *Pep Comics*, *Laugh Comics*, and *Archie Comics* — would generate a firm second tier of spin-offs in the 1950s, all of the same high quality as the originals. But some of these offerings would break new ground for comic-book design. One-, two-, and three-page stories were beginning to appear more often, yet the beautiful splash pages of those earlier years still showed up. Most of these new '50s comics would continue as core titles in the Archie line for the next four decades.

Archie's Pal Jughead was first introduced in 1949 and sported the first appearance of Moose McGee (whose name was later changed to Mason) in #1. Jughead's popularity was pretty big from the start but, with his own title and some fine art courtesy of Sam Schwartz, it really soared. The simplicity and dependability of Jughead's character is at the heart of his endurance. Readers can always be sure of two things in the Archie Comics world: Jughead loves food and hates girls. It's that simple, as demonstrated by Bill Vigoda in his cover work for *Archie's Pal Jughead* #15 (Dec 52). The theme was continued inside this issue with its lead story "It Makes Scents," which featured an early appearance of Ophelia, Jughead's first female nemesis in comics. (Ophelia [last name not identifiable by 2005; was it ever provided?] eventually evolved into Big Ethel, who continued to pursue Jughead for many years.)

In 1950, the first issue of *Archie's Girls Betty and Veronica* hit the stands. The stories centered on the rivalry between the two title characters, but they also had their moments of unity. Creating a story line and separate title for these two was a nifty accomplishment, which probably brought in new female readership and certainly locked in the young male readers. Betty and Veronica established for themselves a more active role, and writers and artists seemed to revel in developing a new sexy, yet empowered, persona for each of them, as clearly demonstrated on the cover of their third annual, released in 1955. The results made the series one of the company's foremost titles.

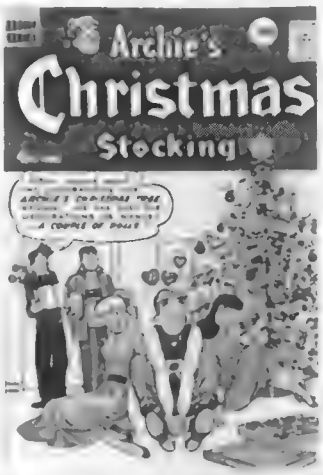
In 1952 the company rolled out *Archie's Pals 'n' Gals* to a great reception. *Pals 'n' Gals* was one of the best comics for staying on top of teen trends. In its pages, readers could find stories touching on such current topics as Rock and Roll, Marilyn Monroe, Elvis, The Beatles, and the looming generation gap.

Archie's Jokebook Magazine came along in 1953, introducing a new short, punchy style. This featured innovative issue-length comic-book design, with three-panel, half-page, and full-page gags instead of full-length stories. Its success led to Archie's launch of several similar titles — and other companies' trying to compete by capitalizing on the concept.

1954 brought readers one of the mainstays of parental comics involvement for years to come: *Archie's Christmas Stocking*.

That annual was begun as the kickoff title for *Archie Giant Series Magazine* (#1, Win 54), an umbrella title for an assortment of Archie tales featuring a specific focus, and eventually spun off its own series, starting again with #1 (Jan 94). The *Christmas Stocking* issue always had a fabulous cover, many of which were done by Harry Lucey, and lots of great stories in a giant format. Parents often used these as the ideal stocking stuffer for their children's Christmas stockings. Most of the stories played around Christmas themes of some sort and, though some used standard Archie situations, many were quite inventive. All the main characters were present, and there were usually a couple of stories in which some of the gang's parents played more prominent "speaking" roles. Normally, most of the peripheral characters showed up in *Christmas Stocking* issues also, such as the Moose and

Midge story "Santa Cross" published in #4 (Win 57). Moose was chosen to play Santa Claus for the school Christmas party and began wearing the red suit to get into character a week before the event. The resulting twists and turns took on the usual teen romantic implications — with everyone winding up with his or her deserved partner.



Did you know that ...? Archie starred in his own radio show on NBC, briefly as a 15-minute daily in 1943 and then, starting in 1945, as a weekly, first starring Charlie Mullen (later Bob Hastings) as Archie with Hal Stone co-starring as Jughead with both.

It only had two sponsors in its nine years on the air: Kraft Foods sponsored the show for 13 weeks, and Swift & Company, makers of Swift Premium Franks, sponsored it for a year. This ad appeared in *Laugh* #25 (Feb 48).

Did you know that ...? When Jughead first got his own comic book in 1949, it was called *Archie's Pal Jughead*, then changed to just *Jughead* in 1965, and later, in 1987, started a second series of numbers, which was eventually changed back to *Archie's Pal Jughead*.

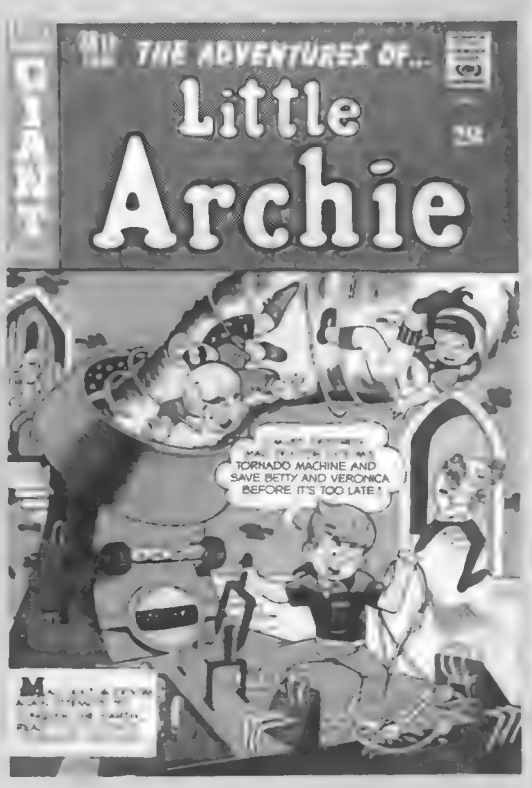
Child's Play

While Archie had captured the minds and hearts of teens coast to coast in the 1940s, by the advent of the 1950s, it seemed clear that Archie Comics was intent on capturing a younger audience, as well. Figuring that, for every teen reader, there was probably a pesky younger sibling, the company began to develop comics centered on this junior crowd.

First came Pat the Brat, starting as a feature in 1953 (two years after Dennis the Menace made his debut) and earning his own title (#1, Sum 55), then Little Archie and Li'l Jinx in 1956, and finally Pipsqueak in 1959. The title of *Little Archie* changed to *The Adventures of Little Archie* with #13, and Pipsqueak's own title was always formally known as *The Adventures of Pipsqueak* (and continued its numbering from *Pat the Brat*).

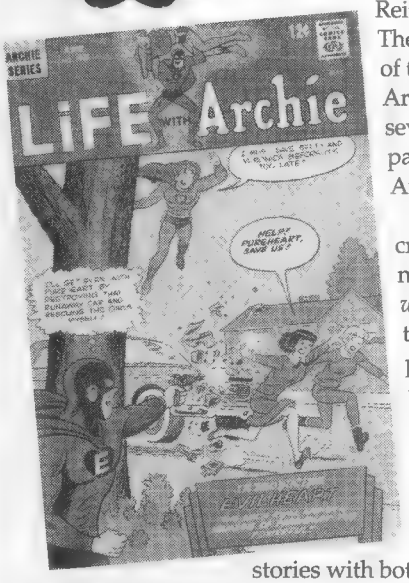
Li'l Jinx had appeared in earlier issues of some of the main Archie titles as a short feature and was eventually popular enough to generate a second title of her own in 1971, *Li'l Jinx Laugh Out*. Her first appearance had been in *Pep Comics* #62 (Jul 47). Joe Edwards, who had been at Archie since the 1940s, drew and wrote her feature in these early years, so much of her lasting popularity must be attributed to his talent.

Little Archie was created, written, and drawn by Bob Bolling, whose imaginative nature and gift for injecting adventure into the world of these miniature versions of the Archie gang made these versions of the characters take on a life of their own. Little Archie and the rest of the "Littles" started out pretty tame, but Bolling soon had them tackling bullies, gangs, and even mad scientists. In #38 (Spr 66) Little Archie battled Mad Doctor Doom and Chester and their Terrible Tornado Machine to save Betty and Veronica — oh, yes, and the Earth, too. But this was everyday life for a kid who traveled on pirate ships, spent time in the Wild West, and even had Martian friends. With all this going on in Bolling's Little Archie world, it's no wonder that many of the issues of *The Adventures of Little Archie* were Giants!



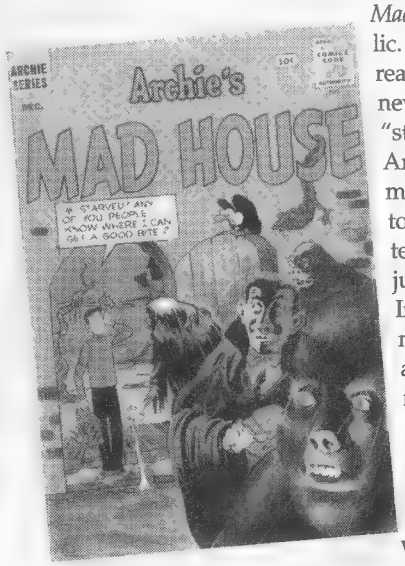
the 1960s

Just as the 1950s at Archie really began to evolve in the late 1940s, so the story of the 1960s really starts in the late 1950s, with creators like George Gladir, Orlando Busino, Sy Reit, Tom Moore, and Frank Doyle. These fellows joined in with many of the artists who had been with Archie since the 1940s to create several new titles meant to keep pace with a changing age in American culture.



In 1958, that combination of creators produced the first of the new-style Archie comics. *Life with Archie* brought the characters into the real world and placed them into various adventures outside their usual personal interactions. It was like *Archie Meets World*, and readers took this new approach to heart. Sy Reit wrote many of the full-length *Life with Archie* stories with both an amazing new sense of seriousness combined with a tremendous amount of creativity and imagination. The action was brilliant, yet the stories still provided the laughs readers had come to expect from an Archie comic book. It was in the pages of *Life with Archie* #42 (Oct 65) that readers first met Archie's version of the squeaky-clean super-hero Pureheart the Powerful, often drawn by Bob White, and in *Life with Archie* #48 (Apr 66) that his nemesis Evilheart sprang upon the scene. A.R.C.H.I.E the man from R.I.V.E.R.D.A.L.E. battled the agents of C.R.U.S.H. for the World Protective Association in *Life with Archie* #45 (Jan 66), as the well-written servings of satire continued.

In September 1959 the first issue of *Archie's Madhouse* was released on the public. That first issue was almost like reading a combination of fan-club newsletter, Sunday comics "strange fact page," and an Archie version of *Mad*. The normal Archie characters were used to parody all sorts of pop-culture tends and fashions, as well as just general segments of real life. In that first issue, the writers made fun of the government, artists, nursery rhymes, signage, fashion clothing, news headlines, trading stamps, award shows, high-heeled shoes, tail fins on cars, zoology, plastic, and more. There was plenty of room for artists and writers to experiment; lots of new ideas were generated on the pages of *Archie's Madhouse*. Jughead played a central role with two features that had staying power: "Jughead Dipsy Doodles," in which Jug played an artist in black and white who painted in color, and "Aunt Juggie's Advice to the Lovelorn." The first issue had a cover that was a jigsaw puzzle of Archie, with the gang trying to put him together. That kind of creative art appeared on *Madhouse* covers through the 10¢ era, ending in 1961. Later covers adopted a more conventional (and less interesting) bordered format.



George Gladir and Orlando Busino both wrote on *Archie's Madhouse* during its run in the 60s. Sabrina had her first appearance in Archie's Madhouse #22 (Oct 62), and the title remained popular until the end of the 1960s.

It was clear that the feeling of freedom that swept over society in the 1960s had its effect on the crew at Archie Comics. With these first two titles — and continuing throughout this decade — Archie embraced popular trends, fads, and styles and experimented with a variety of odd stories and creative art.

Some new characters were introduced with their own titles. A few, like *That Wilkin Boy* and *Josie* would prove popular, while others, like *Seymour*, would prove worthy of only a few issues.

A concentration on parody, especially involving television, seems to have been a strategic approach on the part of the publisher. This decade saw the introduction of all the Archie super-hero parodies, the Man from R.I.V.E.R.D.AL.E. (*Man from U.N.C.L.E.* parodies), the *Bats* and *Madhouse* parodies, and others.

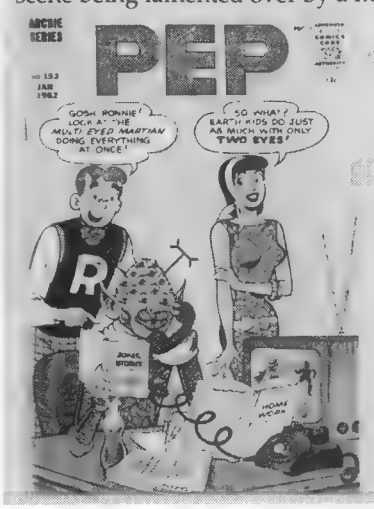
In 1964, readers were first given that treasure of a series *Archie and Me*, with Mr. Weatherbee finally achieving a starring role. It only seemed fair, simply as compensation for all of the troubles Archie laid at his doorstep since the 1940s. A second '40s character also got her due a year later, when *Betty and Me* was spun out. Both of these titles offered imaginative and well-written stories and remained in production for decades.

The success of these two reinvigorated approaches led to a bit of repetition when in 1966 *Reggie and Me* was introduced. Not quite as strong as the other two "*and Me*" titles, Reggie still satisfied readers for almost 15 years. The popularity of the assortment of "Archie Joke" series gave rise to two additional titles released in 1967 and 1968. *Jughead's Jokes* (#1, Aug 67) was a series with plenty of short quick laughs playing on the usual Jughead themes. *Reggie's Wise Guy Jokes* (#1, Aug 68) finally found a

Aliens among us!

In 1958, the alien invasion of Archie comics began with the introduction (Sep 58) of *Cosmo the Merry Martian*, created by Bob White. Cosmo was well drawn and adventurous, in addition to being funny. The concept originated in the thought that, if we here on Earth were wondering who the first humans would be to get to Mars, then, of course, on Mars, they must be wondering who the first Martians to land on Earth would be. For this short-lived series, it would be Cosmo and his friend Orbi. Within, a year *Cosmo* folded, but his last cliffhanger would whet the appetites of Archie readers for more aliens and space adventures, which soon began appearing in many Archie Comics titles.

The cover of *Archie's Pals 'n' Gals* #18 (Fal 61) featured a classic teen dance scene being lamented over by a non-rock'n'roll-loving alien leader. *Archie* #124 (Dec 61) illustrated strange floating aliens tagging along, unknown to Archie, as he picked up Ronnie for their date. (They must have had social observation on their minds!) A great three-mouthed hamburger-eating alien showed up on the cover of *Archie's Pal Jughead* #80 (Jan 62). *Archie's Girls Betty and Veronica* #73 (Jan 62) offered a glimpse of the Miss Universe contest with participants from Mars, Pluto, Neptune — and, of course, Betty and Veronica from Earth. *Pep* #152 (Jan 62) showcased a multi-eyed alien multi-tasking, with Archie and Veronica comparing the display to modern Earth teen behavior, and that was followed by a two-headed alien landing on the cover of *Pep* #153 (Mar 62), while *Laugh* #139 (Oct 62) favored readers with a glimpse of Archie and Jughead floating in zero gravity. This space-alien trend was pretty well played out at Archie by 1967, when readers were told on the cover of *Archie's Madhouse* #58 (Dec 67) that "Martian TV sets prevent anyone from leaving during a commercial!"



good choice of format for an independent Reggie series. That smirking attitude of supremacy, which had always been Reggie's trademark, was put to good use in these fast-paced punchline snippets.

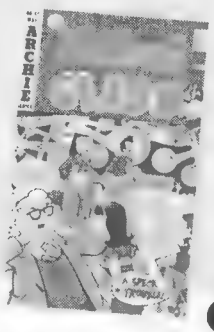
Though so many new titles emerging from Archie Comics might logically cause a backlash of reader overload, Archie seemed more popular than ever. The teen humor of Archie still satisfied parents, and kids were still reading and laughing at the antics of a gang that never seemed to grow old, even though in some ways the world seemed to have almost passed them by.

Having introduced so many new titles during this decade, the company might have been predicted to take a rest, but two of the best new 1960s titles were yet to come. *Archie's TV Laugh-Out* (#1, Dec 69) and *Everything's Archie* (#1, May 69) were unveiled near the end of the decade, and they had a flavor all their own. There was an originality about these two comics that made them special.

The first issue of *Archie's TV Laugh-Out* featured super cover art of all the gang laughing hysterically. Sabrina was given a staring role in this title, which was noted on the cover until 1977. The title featured a wide variety of design styles. There were one-pagers, two-pagers, and full-length stories intermixed with two- and four-panel single pages, and there were even a few single-panel gags and one-line jokes under the title "Quick Quirks." The art was fast and furious, with lots of action and movement to keep the reader involved. All the early issues of *Archie's TV Laugh-Out* were giants with 25¢ cover price from 1969 to 1973.

Everything's Archie was also released as 25¢ giants for the first 30 or so issues during the same time period. It employed a similar, but less cluttered and frantic, format. The art had room to breathe, and the stories depended on circumstance to generate the humor. All the normal Archie characters were there, and single-page stories were used to break things up between the longer ones. Sometimes, readers would come across a Li'l Jinx story or rest their eyes on a Betty and Veronica pin-up page. The attention to fashion trends and popular culture for which Archie had become known remained at the forefront in *Everything's Archie* throughout the 1970s, and the title lasted into the 1990s.

Did you know ...?
Archie's Madhouse lasted for more than two decades and seven, including the annuals. Here's the rundown: *Archie's Madhouse* from 1959 to 1969, *Archie's Madhouse Annual* from 1962 to 1969, *Madhouse Ma-ad Jokes*, *Madhouse Ma-ad Jokes Annual*, and *Madhouse Ma-ad Freakout* from 1969 to 1970, *Madhouse Glads* from 1970 to 1974, and *Madhouse Comics* from 1974 to 1982.



The return of the creature

The crew at Archie Comics capitalized on another trend in the early 1960s: the return to popularity of ghosts and monsters. Many classic monster movies were just starting to see TV airtime for the first time and were gaining whole new generations of audience.

Archie saw this and immediately began putting some classic creatures of their covers.

As they entered a Rock 'n' Roll Horror Show on the cover of *Laugh* #129 (Dec 61), Ronnie lamented, "Archie! I thought you were going to take me to a show for Cool Cats — not Ghoul Cats!" On *Laugh* #130 (Jan 62) Betty walked arm in arm with the Creature from the Black Lagoon.

On the cover of *Archie* #125 (Feb 62) Archie considered renting a Frankenstein monster for only $1 per hour.

A haunted house complete with ghosts, Archie, and a frightened Jughead graced the cover of *Pep* #158 (Oct 62). And even Josie and the gang had to cope with the science-fiction monsters of "Nightmare Valley" in *She's Josie* #15 (Sep 65).

The final signs of this tapering trend were evident in *Archie's Madhouse Annual* #4 (1966-7), which displayed all the major monsters: Frankenstein, Dracula, a werewolf, and a witch on its cover.

The surfing scene

Life at the beach was a recurring theme on Archie comics covers. Examples include:

Archie's Girls Betty and Veronica #32 (Sep 57) Archie teaches Veronica to swim

Archie's Girls Betty and Veronica #46 (Oct 59) Veronica: "What do you mean — women are like elephants?" Jughead: "I un to look at but I'd hate to own one!" [Also in this issue: Bobby Darin]

***Archie* #140 (Sep 63)** Archie is an artist on the surfboard

Archie #158 (Sep 65) Archie admires Betty and Veronica's good shapes

Archie's Pal 'n' Gals #42 (Oct 67) Archie gets some "action" on the beach

Josie #37 (Oct 68) Clyde Didit takes up the sitar

Archie #186 (Nov 68) Archie carries the sitar

Laugh #223 (Oct 69) Betty catches fish; Veronica catches boys

Laugh #235 (Oct 79) Sand is splattered on Betty's picnic with Archie, Jughead, and Veronica; of course, Reggie is one of the sand-splashers.

Everything's Archie #10 (Oct 79) Let Archie rub suntan oil on your back for 10¢

Archie #248 (Nov 75) Skiing the sand dunes

Everything's Archie #60 (Sep 77) Betty's wind, sand, and sexy bikini shield

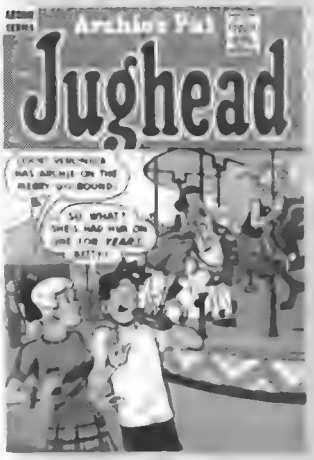
Archie Giant Series Magazine — Betty and Veronica Summer Fun #472 (Sep 78) Football, girls vs. boys

Archie #308 (Sep 81) Archie, poor jerk, does everything for Veronica

Archie Giant Series — The World of Archie #508 (Sep 81) Surfing and girl-watching by Stan Goldberg

Life with Archie #226 (Sep 81) Beach volleyball by Stan Goldberg

Coupling Up



Lots of Archie Comics characters have been paired into couples over the years. Archie, of course, was after Betty Cooper in his first appearance and later fell for Veronica Lodge in her first appearance (*Pep* #26, Apr 42). They formed a triangle that endures to this day. But some of the other primary and secondary characters formed traditional couples, as well.

Forsythe Pendleton Jones, known to Archie readers as Jughead, never had any use for girls, though many pursued him. He had dates of convenience with both Betty and Veronica in the early days, but it was always just to help Archie out of a jam.

One of Jughead's early female admirers was Lottie Little, who had been an early girlfriend of Moose — back in the first issue of *Archie's Pal Jughead* (1949). Lottie looked a lot like Moose's later permanent girlfriend, Midge Klump, who first appeared in *Archie's Pal Jughead* #5 (Apr 51). Moose and Midge eventually became one of the most iconic couples in Riverdale history.

Meanwhile, back to Jughead. Ophelia tried to catch Jughead in the 1950s but, by the 1960s, Ophelia had been evolved into Big Ethel Muggs. Both tried to entice him with food, but that only held Jughead while it lasted. In more modern times, Jughead has had various infatuations with Joani and Debbie, January McAndrews (during the *Jughead's Time Police* issues), and of course the blazing Trula Twist. (Does anyone know whether she was in any way related to Debbie Twist of the 1940s?)

Reggie Mantle was Archie's main rival for Veronica right from the start, but, when he wasn't after Ronnie, he had eyes for Midge. Always thinking of an angle, Reggie sometimes ran the risk of Moose for a moment with Midge. But, really, Reggie has always thought of himself as a ladies' man, going after *whatever* female form was within reach. Too bad for him that none of the Archie Comics women thought of him as worthy of their attention, except as a useful tool in generating jealousy!

Male and female

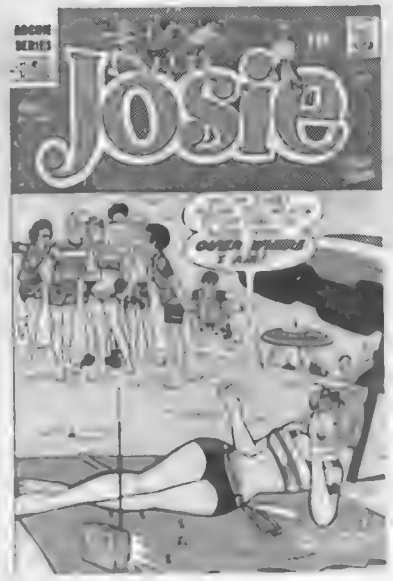
The conflict between boy and girl characters throughout the history of the Archie Comic books is the stuff of legend. It's the sand that makes the pearl. So let's take a look at male and female spin-off titles derived from the outer edges of Archie's world to see which gender comes out ahead.

For the girls, one of the best new titles of the '70s was *Sabrina the Teen-Age Witch*. Sabrina had a running start, since she had been in Archie comics since the '60s, but still, she's big! Josie also took the reins firmly, when she got her own title back in the '60s and kept her comrades in line all the time. Both Josie and Sabrina made it to the screen, big and little respectively.

And let's not forget that, early on, *Suzie Comics* was a popular spin-off from *Laugh Comics*.

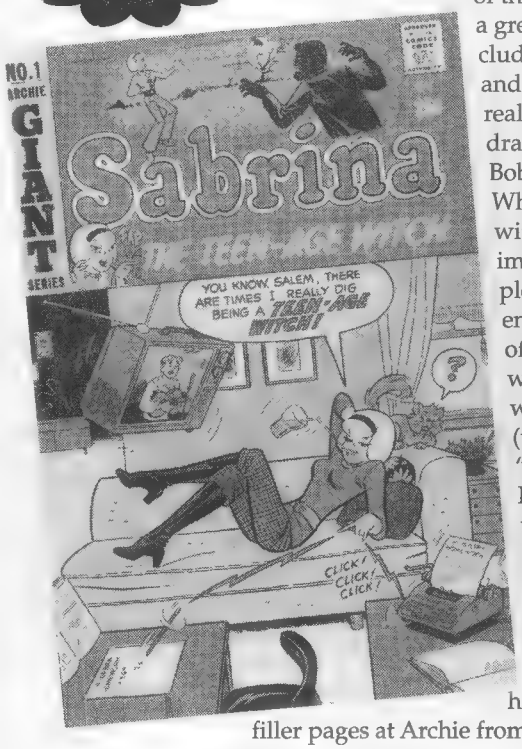
On the boys' side, we have *Wilbur Comics*, an Archie title that ran for almost 20 years but dropped from sight in the mid-1960s. He may just have been too close in character to Archie himself to survive! Then, there was *That Wilkin Boy*, who had his own title for more than 10 years but generates little or no interest today from most readers. Neither of the boys' spin-offs got anywhere near TV or the movies, and it's not likely readers will see them in trade reprints anytime soon.

Girls rule!



the 1970s

In the waning days of the 1960s, Archie Comics generated many new titles that would remain successful through the entire decade of the 1970s. Archie had a great staff of artists including Harry Lucey and Dan DeCarlo, who really knew how to draw those girls, and Bob Bolling and Bob White, who created with a great sense of imagination, which pleased the reader no end. The same group of fast and funny writers remained, with George Gladir (who wrote the first "Sabrina" story) and Frank Doyle (who wrote the first "Jingles" story for *Christmas Stocking* and the first "Bingo" story) — and Tom Moore (who had written gag and filler pages at Archie from 1953 to 1961) returned in 1970.

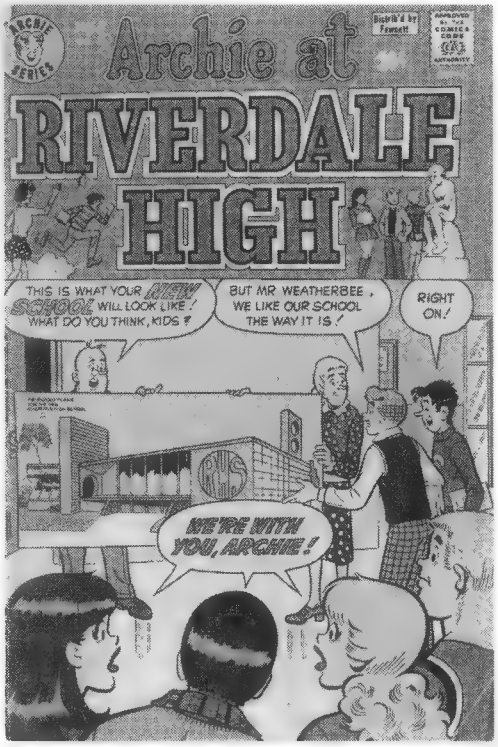


By 1970, Archie Comics had almost 20 active titles in print. Most were popular, and Archie seemed secure. The company capitalized on its wealth of excellent back material by coming out with new digest comics, which reprinted some stories from the '50s and '60s combined with new stories. New Archie readers could get a glimpse of what the past had been like, and old fans could be introduced to new material while enjoying rereading vintage material. It was a win-win proposition, and the digests became a great success, remaining popular to this day.

With the success of *Archie's TV Laugh-Out*, Sabrina, who had been appearing in an assortment of titles since 1962 (two years *before Bewitched* introduced Samantha Stephens to TV viewers), became a popular witch. In 1971, the company gave her a separate comic book all her own. *Sabrina the Teen-Age Witch* drew a following from the very first issue (Apr 71) and proved that Sabrina was more than a novelty. A Saturday TV show followed that fall. Sabrina continued to pop up in other titles and on other animated shows through most of the decade.

But such success stories on new Archie titles in the 1970s were limited. The atmosphere for comics publishers in the mid- to late '70s was overcast with a lack of interested readers and a stiff decline in sales. Archie Comics had gained great numbers in the '50s and '60s by staying closely in touch with the trends and fashions of its teen-and-younger readership, but lighthearted pop trends in the '70s were few and far between. Mainstream culture had become much more focused on larger more serious issues, and Archie Comics was obliged to try to adapt its proven formula to reflect growing public concerns for integration, the environment, and the search for world peace.

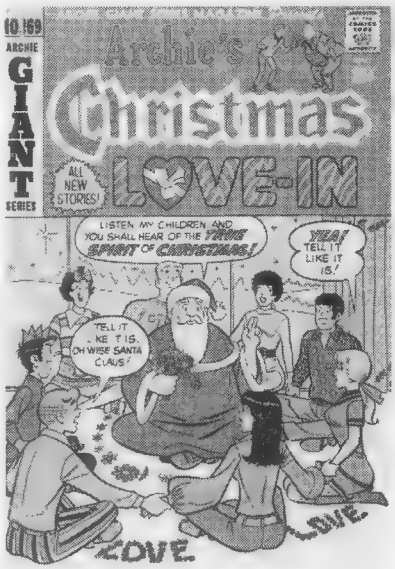
Archie at Riverdale High (Aug 72-1987) was the quintessential example of what happens



Did you know that ...? The *Archie Giant Series Magazine* title produced well over 600 different comic books in just under 40 years.

The top of the covers would normally say, "Archie Giant Series Magazine Presents," followed by the individual title of that particular issue.

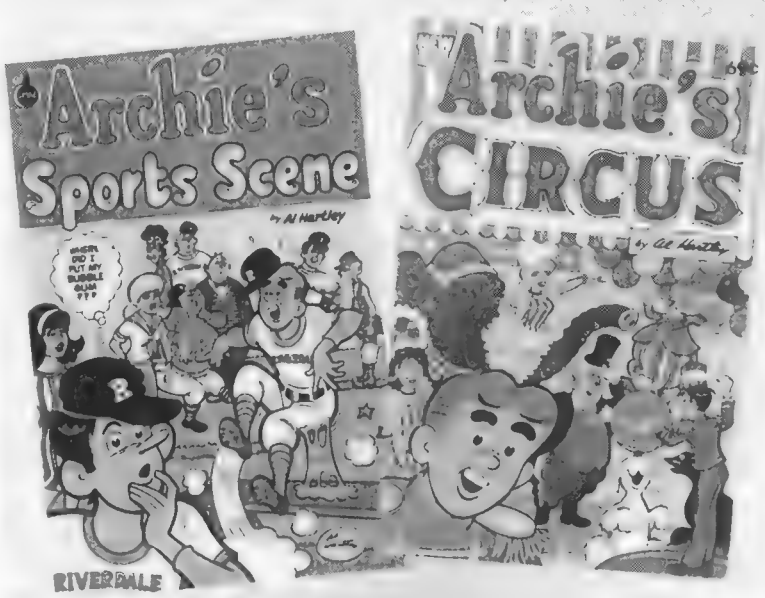
One of the standouts was *Archie's Christmas Love-In*, which had reoccurring appearances in the Giant Series starting in 1970 and ending in 1982.



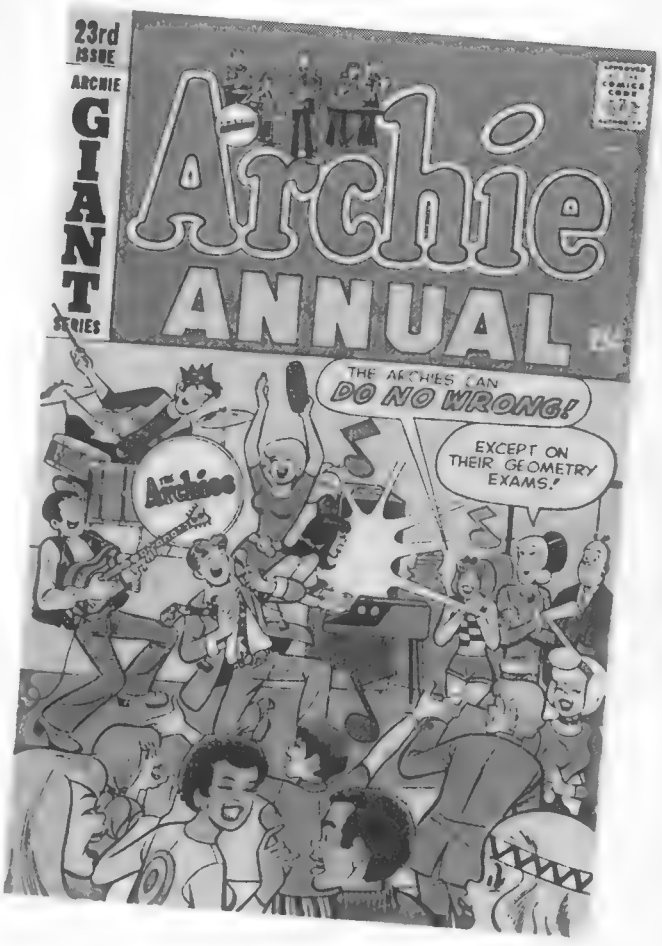
Did you know that ...? During the 1970s and '80s, Archie Comics loaned its talents to producing a line of at least 19 religious comic titles. Each one-shot was published by the Fleming H. Revell Company and distributed through Christian bookstores. Printed under the imprints Spire Christian Comics, Spire, and New Barbour Christian Comics, with most of the art being provided by Al Hartley, these comics stayed in print long enough to have variant versions, as their cover prices increased!

Spire and Barbour series 1972-1983
A partial list

Archie's One Way
Jughead's Soul Food
Archie's Parables
Archie & Mr. Weatherbee
Archie's Car
Archie Gets a Job
Archie's Family Album
Archie's Clean Slate
Archie's Love Scene
Archie's World
Archie's Something Else
Archie's Sonshine
Archie's Date Book
Archie's Roller Coaster
Archie's Festival
Archie's Sports Scene
Archie and Big Ethel
Archie's Circus
Christmas with Archie



when a serious world meets a humorous comic book. *Riverdale High* featured quality issues with lots of drama and some comic elements, adding depth to many new characters. Readers saw more of Archie's African-American friends Chuck Clayton, his girlfriend Nancy Harris, and, of course, Coach Clayton. *Archie at Riverdale High* touched on every key subject of the day, but always at the core was the gang saving the day. Sometimes, it was actual *lives* being saved — as on the cover of #3 (Oct 72), where Archie was saving Reggie from drowning. In other cases, it was simply saving a bit of the past, as when Archie drummed up support from all the students to save the old Riverdale High School in #8 (Jul 73). As the title progressed, more lives were saved, more litter was picked up, sports clubs were reformed, and more bad attitudes were won over by Archie's righteousness. The art was good, the stories were good, but the outrageous silliness of earlier years was gone.



Right:* Archie Annual *#23 featured The Archies on its cover, as well as appearances by Riverdale High's African-American students Chuck Clayton and Nancy Harris. Outside the comic books, The Archies were an actual band that recorded such songs as "Sugar, Sugar."

the 1980s

The 1980s seemed to usher in an age of confusion at Archie Comics. Some long-running titles begun in the 1960s were ended, while other, new titles were launched and folded quickly — giving readers handfuls of issues each. As American culture began to fracture into many splinter interest groups, Archie had no large base to watch and satisfy.

While 10 new titles sprang up at Archie Comics in the 1980s, nearly 20 ongoing titles were canceled or redesigned. Some had been mainstays of the line, like *Archie's Joke Book Magazine*, which had started in 1953, and *Adventures of Little Archie*, created in 1956. The great successes of the late '60s and early '70s *Archie's TV Laugh-Out* and *Sabrina the Teenage Witch* stopped production in 1986 and 1983 respectively. *Madhouse Comics* finally gave out in 1982, after a series of title and content changes designed to give it fresh life had failed. Even the venerable *Pep Comics*, where Archie had first appeared in 1941, was canceled in 1987.

Also in 1987, *Laugh Comics* had a highly publicized relaunch, which kept it in print till 1991. *Jughead* began a second volume, restarting at #1 (Aug 87), which generated attention for the title and gave Jug some playful new storylines. And the old "Girls" got a fresh new look and title, as *Archie's Girls, Betty and Veronica* changed to simply *Betty and Veronica*. But 1987 also saw the end of *Archie and Me*, one of the best new starts of the mid-1960s, and a main title of the 1970s: *Archie at Riverdale High*.

The social-consciousness approach, which had developed out of the combination of Archie's "keep an eye on teen trends" and the growth of teenagers' more adult concerns, had left Archie in the dust. But with lots of talented writers and artists still on hand and devoted to the genre, Archie would hang on through the 1980s, searching for a new direction with their old friends from Riverdale. Through this period, the one thing that could always be counted on was an abundance of wonderful covers by Dan DeCarlo.

Since various Archie Digests had proven themselves with readers, Archie used this model in the 1980s and early 1990s to create more in this popular line. And, if a "Digest" was good, then a "Double Digest" would be better — and it was, not only because of size, but also because of their inclusion of more of the stories from the '50s, '60s and '70s. All three main "Digest" titles spun off "Double" versions in the 1980s.

Veronica got her own title (#1, Apr 89), which gained immediate readership and is still being produced today. Katy Keene (introduced in *Wilbur* #5, Sum 45, and endowed with her own title from 1949 to 1955) also resurfaced in 1983 (starting with *Katy Keene Special*, #1 Sep 83), with issues combining great new art by Dan DeCarlo and great old art by Bill Woggon.

Another bright spot in the '80s was *Betty's Diary* (#1, Apr 86). The concept was simple — peek in on what Betty writes in her diary — but the depth of feeling and compassion brought to Betty's thoughts by writers like Kathleen Webb, Rod Ollerenshaw, and Frank Doyle made this series a standout. It only lasted from 1986 to 1991, but it showed that the writers at Archie were capable of creating real passion without relying on topical subjects and causes.

How strange can we make it?

Archie Comics tried several new ventures in the late 1980s, hoping to find a new title that would hit the readers just right. *Archie 3000*, *Archie's R/C Racers*, *Dilton's Strange Science*, and *Faculty Funnies* all came and went between 1989 and 1991. Some of them had some funny stuff, but they may have been just a bit too strange to remain enjoyable over the long haul. The one offbeat title that did succeed — ironically enough, since it was the strangest of them all — was Archie's coupling with another group of teen cartoon stars. *Teenage Mutant Ninja Turtles Adventures*, based on the animated TV feature based in turn on Kevin Eastman and Peter Laird's self-published series that began in 1984, was first produced under the Archie imprint in 1988 and stayed in print under that name until 1996. The marriage created plenty of one-shot and satellite titles also.

Did you know that ...? Katy Keene, whose series had fallen by the wayside in 1961, attained cult-like status in 1978, when she was used in window displays for Saks Fifth Avenue.

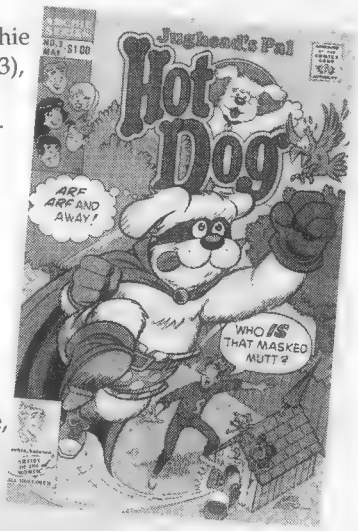
Interest continued, and, in 1983, the first issue of *Katy Keene Special* was released with reprints of Bill Woggon's original art, alongside new work by Dan DeCarlo.

the 1990s

The quick-on-the-scene, quick-off-the-scene parade of new titles from Archie Comics continued into the early 1990s with the rapid introduction and cancellation of five interesting, but ultimately unsuccessful, comics. *Archie's Riverdale High* was an attempt to play off the TV-movie appearance of Archie and the gang in *Archie: To Riverdale and Back Again*. The movie was not well received, and the series was cut after eight issues. Next came *Archie's Explorers of the Unknown*, lasting only six issues; this attempted to inject some of the exciting adventure qualities that readers had come to enjoy in the *Life with Archie* series in the 1960s, but, again, there was only limited response.

Jughead had three short-lived but weirdly entertaining and imaginative comic series in the early 1990s. *Jughead's Diner*, *Jughead's Time Police*, and *Jughead's Pal Hot Dog* ran for seven, six, and five issues respectively. In *Jughead's Pal Hot Dog* #3, readers got to see the title character as a super-hero in "Hot Dog Is Bark-Man, The Canine Crusader!" This was coupled with Hot Dog as Humphrey Dogbark, Hardboiled Detective in "The Maltese Beagle." *Jughead's Diner* was an off-the-wall manic comic in which the design was as imaginative as the story line. Issue #5 gave readers a fantastic bowling story in which hardly any of the pages contained a square panel *Jughead's Time Police* was a joy to read, with nicely complicated time-travel story threads to keep readers involved and a bit more conventional approach in its lovely art. It also provided one of Jughead's few romances, this time with a future relative of Archie: January McAndrews.

All three of these new Jughead titles were creative and fun, but the public didn't take to them. So, just as in the 1980s, it was another cartoon character that would assist Archie Comics in reaching the readership. Sonic the Hedgehog joined the Archie Comics line-up (#0, Feb 93; #1 Jul 93), and he — along with many of his spin-off titles — are still healthy today.

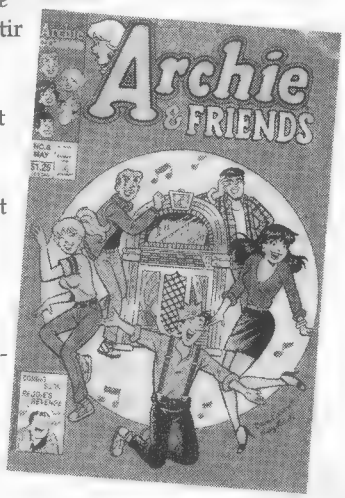


But in 1992, there began to be light at the end of the tunnel. With *Archie and Friends* (#1, Dec 92) the covers were nice, the stories were fun, and that sense of playfulness — which had been missing for so long from the interactions of Archie's big five characters, Archie, Betty, Jughead, Veronica, and Reggie — had returned. Betty finally got her own title for good (#1, Sep 92), and it, too, was a treasure.

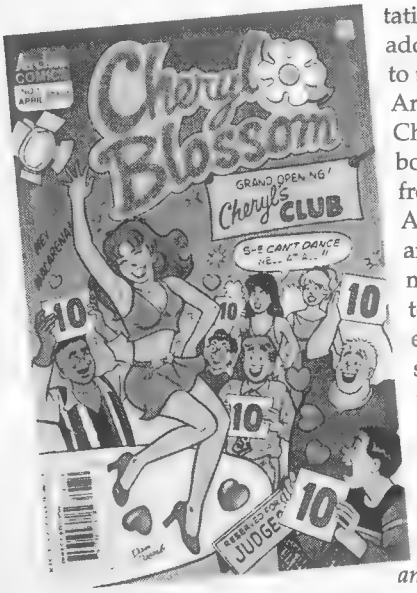
It seemed that these new successes — and, perhaps, a change in the demographic of comic readers — was buoying the confidence at Archie. It seemed to have gotten its groove back, and, with the creative juices flowing, staffers set about establishing several new titles.

New Archie titles introduced in the 1990s included* Jughead's Pal Hot Dog *(above) and the* Archie & Friends *(below).

Archie's Christmas Stocking was broken out on its own in 1993, *Sabrina's Halloween Spook-Tacular* hit the stands in 1993, *Archie Meets The Punisher* caused a great stir in 1994, as had *The Teenage Mutant Ninja Turtles Meet Archie* in 1991. When *Archie's Super Teens* came out in 1994, everyone took notice, and many old-time readers and collectors of Archie Comics made a point of following this series.



Similar reaction and press were garnered from the mega "Archie's Love Showdown" segments in various titles, also in 1994. Cheryl Blossom had first appeared in *Archie's Girls Betty & Veronica* #320 (Oct 82) and caused plenty of agi-



tation among the girls by adding a new dimension to the competition for Archie's affections. Cheryl was brash and bold, but she dropped from the pages of Archie Comics without any indication of what might have happened to her — or her brother Jason. When the smoke cleared from the four initial installments of the "Love Showdown," which can be read in *Archie* #429 (Nov 94), *Betty* #19 (Nov 94), *Betty and Veronica* #82 (Dec 94), and *Veronica* #39 (Dec 94), it was Cheryl who had come from out of nowhere to win Archie's affections.

All was not over yet, however, as Betty and Veronica reinstated the balance in *Archie's Love Showdown Special* #1 later. Cheryl's popularity was strong enough, however, to win her guest appearances in various issues for the next few years — and her own comic book titles starting with two mini-series (#1, Sep 95; #1 Jul 96) and then an ongoing series (#1 Apr 97), which was well received and stayed in the line-up for quite some time.

Archie's Spring Break began in 1996 and is still running annually, demonstrating that the ever-popular beach theme running on Archie covers since the 1950s still has a strong following among Archie fans.

But the biggest success of the 1990s for Archie was the triumphant return of Sabrina the Teenage Witch. Sabrina's return was twofold, with a TV launch of a new comedy series starring Melissa Joan Hart as Sabrina and a one-shot comic book, which quickly turned into a permanent title. Most of the first 27 issues had a prominent picture of Hart on the cover, along with a Dan DeCarlo-drawn Sabrina. The series remained a top seller through 1999, and in 2000, it began with its second volume, restarting the numbering and dropping Hart. More recently, the series has taken on a manga-style look.

2000 and beyond

Archie Comics comes into the current decade with several strong titles in production: *Archie Comics*, which has been in print since 1942; *Veronica* established in 1980; *Betty and Veronica*, which was retitled in 1987 from the 1950 original; the 1992 start-up *Archie and Friends*; *Betty*, which also originated in 1992; and *Sonic the Hedgehog* and its offshoots, which have been on the scene since 1993.

In addition, Archie is still producing several digest comic titles, which remain fan favorites — plus a selection of specialized trade compilations covering the various decades and specific topics and titles.

During the last 10 years, Archie Comic Publications seems to have both recaptured the spark of its past and moved its characters into the future. It's a trick not easily accomplished, but, with seven decades under the company's belt, it's still going strong!

Archie®
COMIC PUBLICATIONS

Thanks!

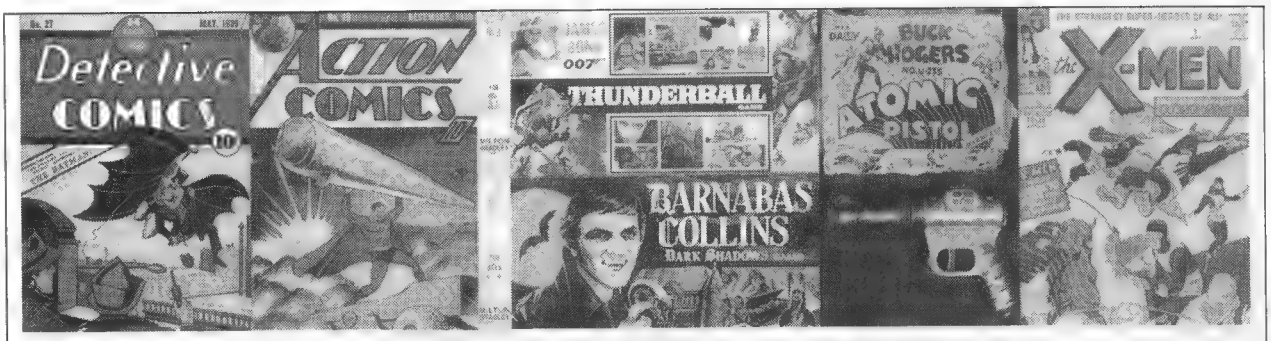
My heartfelt thanks goes out to my son Danny, who helped sort some 3,000 issues of various Archie titles to give us a solid base to write from, and to my wife, Sara, who installed XP on our aging computer and set up spreadsheets to help better organize and analyze data.

While much of the information gleaned for this article came from the comics themselves, I was also lucky in getting assistance — especially in compiling data on titles, artists, and writers — from Victor Gorelick at Archie Comics and Steve Barghusen, a fellow collector and Archie fan. Both of these gentlemen went out of their way to make sure we had what was needed to get this article in good shape and I thank them for their friendly nature and willingness to share their knowledge!

All those at Archie Comics need a "Thank you," too, but especially Michael I. Silberkleit, Richard H. Goldwater, and Alex Segura Jr., all of whom assisted us on our journey.

Finally, I must extend a big "Thanks" to my good friends Maggie and Brent, who poked and prodded, encouraged, edited, and designed my words into what you have just read.

In addition to his Archie collecting, Tom Michael is a book editor in F+W Publication's numismatics division.



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The Blurbs!

by **RAY SIDMAN**

Brodie is the law

The Comic-Con International: San Diego debut of the *Brodie's Law: Project Jameson* trade paperback showed publisher Pulp Theatre what kind of potential it had, when the crime *noir* science-fiction book achieved sales of 500 copies during the show. The trade contained the first six issues of the series by creators Alan Grant, David Bircham, and Daley Osiyemi: a series about a hardened London thief who stumbles onto a psychomorphing formula while trying to track the people who killed his wife and kidnapped his son.

Series artist Bircham, who also co-writes the story, spoke to *CBG* about the series and its protagonist, Jack Brodie.

What kind of character is Brodie? According to Bircham, he could be just another tough guy who "kills without thinking or feeling, but, when he gains the power to take people's souls, he has to think and feel." The artist said he created the character this way to "obliterate the two-dimensional tough guy."

Oddly enough, the crux of the series — the psychomorphing formula — isn't revealed until the third issue. "It's the third issue that changes your perception and makes you sit up," said Bircham. However, in an industry where it's common for new readers to base their opinion on the first issue or two of a series, this could prove problematic. "I would say to readers who have only read the first two issues: Please continue; the best is yet to come." And, of course, reading the *Project Jameson* collection would be helpful to new readers.

Image © 2005 Pulp Theatre

Looking to the future, Bircham said he's looking primarily toward developing the characters. "I just feel that the interesting parts of a character are the very simple daily things we all do." He said he hopes to maintain the creative team that's been around since #1, though he added that that might be difficult.

Meanwhile, the title has attracted the attention of Hollywood director Renny Harlin (*Die Hard II, The Long Kiss Goodnight, Cliffhanger*), who — as revealed in his introduction to *Project Jameson* — is a fan, and according to Bircham, wants to direct a movie adaptation. "We are currently in discussion with several studios about the *Brodie's Law* property," confirmed Bircham. "Things are moving at a very fast pace; there is a lot of excitement right now about the concept."

Image © 2005 IDW Publishing

Fallen Angel flies again

Time to rejoice, ye fans of Peter David's *Fallen Angel* series. In the wake of its conclusion — it was axed by DC earlier this year — IDW Publishing has picked it up, and the first issue is slated for December release. David spoke to *CBG* about the series, saying he is, "tremendously excited. It's always been a series that's near and dear to my heart."

The new series will not be an immediate continuation of the point at which the DC series concluded. "There's going to be a significant passage of time between the two," said David, "so that we have an excuse to explain things to new readers — while, at the same time, the old readers coming aboard will not feel that they're being bogged down in repetition and exposition they already know, because they will be finding things very different from how they left them."

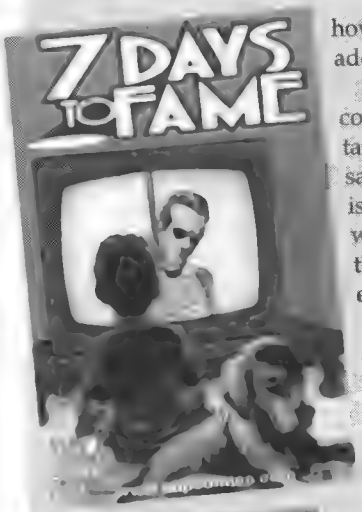
Also new to the *Fallen Angel* universe will be artist J.K. Woodward.

What price fame?

After Hours co-founder Buddy Scalera is fond of his company's name for more than one reason. "It's really just a descriptive name," Scalera told *CBG*. "I was working with Darren Sanchez at *Wizard* when we started this company, and we just agreed we would do everything after hours."

Regardless of the work schedule, Scalera and Sanchez along with Chris Eliopoulos, are putting out a couple of titles this year, with a larger output planned for 2006. "We're hoping that, if things go well, maybe After Hours can become a full-time thing — though I don't think we'd rename the company. It's a nice dream."

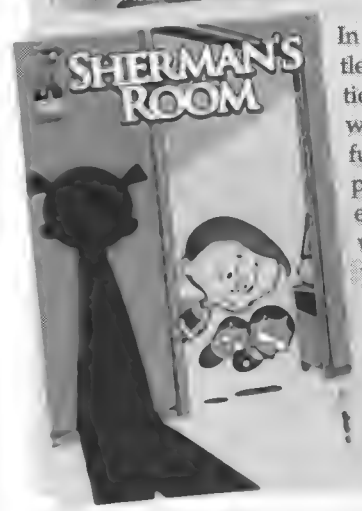
This year, the publisher launches *7 Days to Fame* in September, a three-issue series written by Scalera. "It's about a reality television show where people go on live TV to commit suicide to become famous.

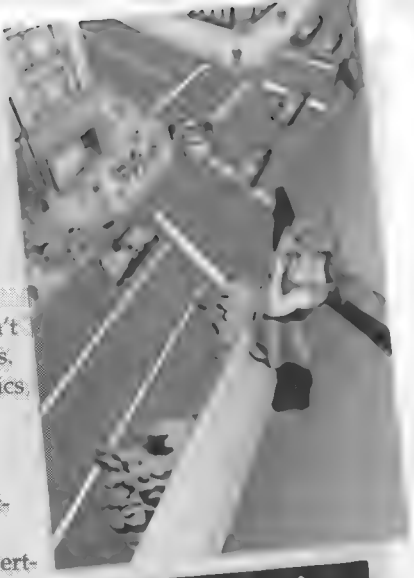


"Of course, it depends on how you define 'fame,'" he added.

Is the series a bold social commentary? "Well, it's certainly not a children's book," said Scalera. "What's scary is that I've talked to people who said they would watch this sort of show, if it really existed."

The other book, an all-ages work from Eliopoulos, is titled *Sherman's Room*. "It's really a story about how people go into their own personal fantasy world to escape reality." In this case, Sherman is a little boy who uses his imagination to escape "to this secret world where he's all-powerful and cool. It's really a power-fantasy for kids, an escapist thing," said Scalera, who added that the series was based on experiences from Eliopoulos' childhood. As for his partner in writing, Scalera commented, "Chris is a compulsive artist. Everywhere we go, Chris is carrying a little notebook, taking notes and drawing sketches, and *Sherman's Room* really came out of that more than anything." Look for the first issue in September.





Images © 2005 After Hours Press

It's no coincidence that After Hours doesn't offer super-hero comics. Scalera said other comics publishers have that genre well in hand, so, instead, his company offers "a lot of thought-provoking, fun stories that can be easily converted into movies and TV shows."

Next year, Scalera said he expects After Hours to be even busier. *7 Days to Fame* concludes in January and will likely be followed by a couple of one-shots and mini-series, as well as the fourth edition of the company's *Visual Reference for Comic Artists* software, which Scalera described as "probably our most successful product to date." He's also working with an unnamed individual on a horror series based on a TV show, a one-shot "about a man who discovers his own spirituality and has to decide if there's God and angels or if it's all in his head ... wrapped around a love story."

He said he thought the release schedule was modest, but it shows positive growth in our company. More than anything, we want to make sure we put stuff out and give everything the star treatment. When we started out, we realized we could create properties that we will really, really enjoy ourselves that will have a lot of integrity and at the same time have the ability to be licensed or optioned — so we're going to keep doing that."

Cooke goes exclusive to write, draw *Spirit*

Writer-artist Darwyn Cooke has signed a two-year exclusive agreement with DC Comics. Cooke, who recently produced the mini-series *DC: The New Frontier*, will work on the *Batman/The Spirit Special* with scribe Jeph Loeb, as well as serving as writer and illustrator on DC's upcoming monthly *Spirit* series.

Cooke called the publisher "a natural fit for me," citing his love for DC comics growing up and DC's willingness to work with him in the past. Furthermore, he called the Spirit projects "an enormous commitment." He continued, "I consider *The Spirit* to be the challenge of my career and I promise the readers I'll be giving it everything I've got. I wanted to go exclusive to show the degree to which I was committed to this project."

Cooke's previous DC work includes *Batman: Ego*, *Green Lantern Secret Files 2005*, a pair of Catwoman stories, and *JSA: All Stars*.

When you think restraint, think Rude

Comics veteran Steve Rude, *Nexus* co-creator most recently drawing attention for his book *The Moth*, said he is shocked and confused. "A lot of books nowadays have lost any sense of humor in their stories. They're hell-bent on strict realism." He discussed the trend — and his book — with *CBG*, describing *The Moth* as "not a morose comic book. My sensibilities come from the 1960 Marvel comics, where I thought comics were at the apex of being entertainment, so *The Moth* is very reflective of that era," while still taking place in a recognizably present-day milieu.

Specifically, what Rude said baffles him is the level of graphic violence used to maintain the image of "realism." "I don't know who decided to go in that direction, but they decided the whole idea of a guy in spandex was kind of a silly thing."

He cautioned, however, that he doesn't endorse heavier editing or restrictions. "I wouldn't ban anything at all, but I just think it's kind of pathetic that people that like this kind of gruesomely ultra-real violence have taken over a field where I think the main message had been about what you can overcome in an idealistic kind of a way, where you're not as bad as the super-villain." In this era of reality television and parental advisory labels on music and TV that appeal to younger audiences, Rude offered a new approach to jar pop-culture multitudes: "I like to shock people with judicious and creative restraint."

Rude said he believes in a reverse correlation between realism and creativity. Regarding heightened levels of realistic — and, in turn, graphic — depictions, Rude commented, "I don't see what the point of it is. It's not hard to be realistic like that. I think it's more difficult to *restrain* yourself from going into an area like that. Anyone can show the sick and sordid."

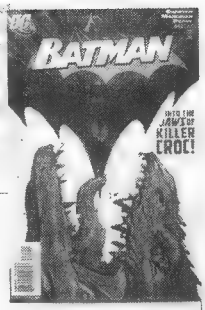
He added that the trend toward "grim and gritty" confused him. "I haven't quite figured it out. I just know that it's something that I've been noting for a long time now. I can't imagine anybody reading a book where the hero's about to be dissected or chainsawed in half and his guts are going to fly everywhere in the cause of realism — and having a good feeling about reading that. "Everyone's got dark sides. No one's not acknowledging that. But what pond do you want to lead someone to that needs to drink? One where there's a dead body sticking out of it, and there's a bunch of disemboweled frogs in tin cans that could cut you? Or would you want to go to someplace that's a little cleaner, that has a few flowers around it?"

Rude said he enjoys the power of fantasy and idealism, rather than of exposing audiences to grim realism. "In this world, you can turn on any channel or read any newspaper and feel terrible. When I grew up, comic books were far more fantastic and idealistic, even though — to me — they never pulled punches, ever. The situation super-heroes would get themselves into in older comics was just as dire" as in modern comics that rely on graphic realism.

So with *The Moth*, Rude simply does "what comes naturally. Hopefully, if somebody is looking for a breath of clean, fresh air, this comic will — guaranteed — *not* make you feel like you've been locked in a closet for a week when you get done reading it." What comes naturally may also include a dose of longevity, since Rude commented he'd like to stick with the series for at least 10 years. The series has been around for about a year, with four issues published and more on the way soon.

Databank

New comics sales for July 2005



Diamond sales

Top comics *ordered* by retailers

Comics shops ordered more than **6.53 million comic books** from **Diamond Comic Distributors** in July, up 6% from the same month in 2004, which had the same number of shipping weeks. Those comics were worth **$19.02 million**, up 7% from the same month in 2004.

Adding **all** comics, trade paperbacks, and magazines sold by Diamond, the total grows to **$28.96 million**, up 3% from the same month in 2004.

Orders shown below are **estimates:**

	Comic Book	Price	Publisher	Orders
1	All Star Batman & Robin #1	$2.99	DC	261,100
2	New Avengers #7	$2.25	Marvel	158,700
3	House of M #3	$2.99	Marvel	151,800
4	House of M #4	$2.99	Marvel	146,500
5	Astonishing X-Men #11	$2.99	Marvel	127,800
6	Superman Batman #21	$2.99	DC	108,400
7	Ultimates 2 #7	$2.99	Marvel	99,100
8	Omac Project #4	$2.50	DC	93,600
9	Ultimate Fantastic Four #21	$2.50	Marvel	91,300
10	Uncanny X-Men #462	$2.50	Marvel	91,100
11	Villains United #3	$2.50	DC	88,500
12	JLA #116	$2.50	DC	87,700
13	Ultimate X-Men #61	$2.50	Marvel	87,100
14	Red Sonja #1	$2.99	Dynamic	80,600
15	Rann Thanagar War #3	$2.50	DC	79,000
16	Ultimate Spider-Man #79	$2.50	Marvel	78,400
17	X-Men #173	$2.50	Marvel	77,200
18	Ultimate Spider-Man #80	$2.50	Marvel	76,900
19	Wolverine #30	$2.50	Marvel	76,700
20	Day of Vengeance #4	$2.50	DC	75,500
21	Amazing Spider-Man #522	$2.50	Marvel	73,100
22	Spider-Man House of M #2	$2.99	Marvel	71,600
23	Iron Man House of M #1	$2.99	Marvel	71,300
24	Superman #219	$2.50	DC	71,000
25	Fantastic Four House of M #1	$2.99	Marvel	70,800
26	Teen Titans #26	$2.50	DC	68,400
27	Batman #642	$2.50	DC	65,400
28	Action Comics #829	$2.50	DC	63,000
29	DC Special Return of Donna Troy #2	$2.99	DC	63,000
30	Adventures of Superman #642	$2.50	DC	58,800
31	Secrets of the House of M #1	$3.99	Marvel	58,400
32	JSA Classified #1	$2.50	DC	58,300
33	Incredible Hulk #83	$2.99	Marvel	55,900
34	JSA #75	$2.99	DC	55,400
35	Incredible Hulk #84	$2.99	Marvel	53,900
36	Wonder Woman #219	$2.50	DC	53,500
37	Fantastic Four #529	$2.99	Marvel	53,000
38	X-Men The End Heroes & Martyrs #5	$2.99	Marvel	52,000
39	Marvel Knights Spider-Man #16	$2.99	Marvel	50,900
40	Pulse #10	$2.99	Marvel	50,200
41	Flash #224	$2.50	DC	48,100
42	Daredevil #75	$3.99	Marvel	47,800
43	Mutopia X #1	$2.99	Marvel	46,300
44	JLA Classified #10	$2.99	DC	45,000
45	New X-Men #16	$2.99	Marvel	44,800
46	Weapon X Days of Future Now #1	$2.99	Marvel	43,900
47	Outsiders #26	$2.50	DC	43,200
48	Defenders #1	$2.99	Marvel	39,500
49	Serenity #1	$2.99	Dark Horse	38,500
50	Daredevil Vs Punisher #1	$2.99	Marvel	38,300

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

The HEAT-meter

Top comics *sold* by retailers

Whereas the list on the left represents what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports to ***CBG***. While not as exact as order data, this ranking shows those titles that are performing better in shops than their orders would indicate. **DC's *Batman* #642,** for example, came in 27th in orders for the month, but 13th in actual retailer sales.

Some titles listed below actually shipped the previous month but were still being reported as strong sellers.

1. All Star Batman and Robin
2. House of M
3. New Avengers
4. OMAC Project
5. Astonishing X-Men
6. Green Lantern
7. Superman/Batman
8. JLA
9. Ultimates 2
10. Villains United
11. Uncanny X-Men
12. Amazing Spider-Man
13. Batman
14. Ultimate Spider-Man
15. Rann/Thanagar War
16. Superman
17. Ultimate X-Men
18. Day of Vengeance
19. X-Men
20. Teen Titans
21. JSA
22. Wolverine
23. JLA Classified
24. Action Comics
25. Wonder Woman
26. Young Avengers
27. Ultimate Fantastic Four
28. Serenity
29. Adventures of Superman
30. Fantastic Four
31. DC Special: Donna Troy
32. Incredible Hulk
33. X-Men: The End
34. JSA Classified
35. Ultimate Iron Man
36. Fantastic Four: House of M
37. Defenders
38. Spider-Man: House of M
39. Outsiders
40. Secrets of House of M
41. Red Sonja
42. Iron Man: House of M
43. New X-Men: Hellions
44. Pulse
45. Mutopia
46. Daredevil
47. Flash
48. New X-Men
49. Punisher
50. Detective Comics

Source: *Comics & Games Retailer magazine*

The scoreboard

Publisher market shares

The first two tables below break down retailer orders for the Top 300 comics sold by Diamond, exclusive of trade paperbacks.

The table on the right represents the share of all publications Diamond sold, capturing comics not in the Top 300, trade paperbacks, and magazines (whether or not they contain comics).

Share of Top 300 Comics (in units)

Publisher	Share
Marvel	46.27%
DC	39.91%
Image	4.09%
Dark Horse	3.17%
Dynamic	1.59%
Aspen	0.77%
Avatar	0.67%
Archie	0.51%
IDW	0.49%
Devil's Due	0.27%

Share of Top 300 Comics (in dollars)

Publisher	Share
Marvel	46.19%
DC	38.00%
Image	4.43%
Dark Horse	3.73%
Dynamic	1.63%
Avatar	0.82%
Aspen	0.72%
IDW	0.67%
Archie	0.46%
Gemstone	0.45%

Share of ALL publications (in dollars)

Publisher	Share
Marvel	37.95%
DC	33.57%
Dark Horse	4.96%
Image	4.26%
Tokyopop	2.95%
Wizard	2.30%
Viz	2.22%
Dynamic	1.17%
Avatar	0.86%
IDW	0.81%

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

For more on industry sales trends, visit the **Knowledge Base** forum at **www.cbgxtra.com**

COMICS IN YOUR FUTURE

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. A "" indicate a rescheduled item from an earlier calendar.*

ON SALE IN OCTOBER 2005

360Ep Inc.
Advent Rising: Rock the Planet #1, $2.25

A.D. Vision
Chrono Crusade Manga Vol. 4 TP, $9.99
Cromartie High School Manga Vol. 4 TP, $10.99
Princess Tutu Manga Vol. 2 TP, $9.99
Yotsuba Manga&! Vol 3 TP, $9.99

AAA Pop Comics
Golden Plates #4 , $7.99

About Comics
24-Hour Comics Day: Highlights 2005 TP, $24.95

Abstract Studios
Strangers In Paradise #77, $2.95
Strangers In Paradise Vol. 17: Tattoo Tp, $14.95

AC Comics
Crypt of Horror Vol 1 TP, $24.95
Further Advs of Nyoka the Jungle Girl #7, $6.95
Men of Mystery Blockbuster Sp, $24.95

ACC Studios
Liberality For All #1 , $2.99

Aeon
Keif Llama: Vol. 1 Particle Dreams TP, $9.99
Keif Llama: Xenotech #1 , $2.95

Archie

Archie contemplates his existence as a comic-book character in ***Archie #561***, shipping Oct. 19.

Oct. 5
Archie Digest #220, $2.39
Betty & Veronica #212, $2.25
Sonic The Hedgehog #154, $2.25

Oct. 12
Archie & Friends #95, $2.25
Betty & Veronica Double Digest #137, $3.59

Oct. 19
***Archie #561*, $2.25**
Holiday Fun Digest #10, $2.39
Jughead #169, $2.25
Sonic X #2, $2.25
Tales From...Riverdale Digest #6, $2.39

Oct. 26
Archie Double Digest #165, $3.59
Veronica #165, $2.25

Afterburn Comics
Unit Primes Vol 1 GN, $11.95

Ait/Planetlar
Sunset City GN, $9.95

Alias Enterprises
10th Muse Vol. 2 #7, $2.99
David: the Shepherd's Song #3 , $2.99
Deal With the Devil Vol. 1 TP, $14.99
Elsinore Sp Ed #1-3 TP, $9.99
Gimoles #4 , $2.99
Imperial Dragons #4 , $2.99
Legend of Isis #6, $2.99
Lullaby #2, $2.99
Opposite Forces Vol 2 #4 , $2.99
Pakkin's Land Vol 2 #7, $2.99
PSI-Kix Vol. 2 Gn, $6.99
Sixgun Samurai #4, $2.99
XIII #5, $2.99
Yenny #2, $0.75

Amazing Aaron Productions
A College Girl Named Joe Vol. 2 TP, $14.95

Anarchy Studios/Harris Comics
Vampirella/Witchblade: Feast #1, $2.99 (two spec. ed. cvrs $9.95)

Anime Works Publications
Death Trance Vol. 3 GN, $9.99
Eiken Vol. 2 GN, $9.99
Samurai Man Vol. 2 GN, $9.99

Antarctic Press
AP How To Draw Manga: Next Generation #10, $4.95
Chisuji #3 , $2.99
Gold Digger #68, $2.99
Gold Digger Halloween Special #1, $2.99
I Hunt Monsters: Pkt Manga Hunting Season Vol. 1 TP, $9.99
Mangazine Vol. 3 #70, $9.99
Ninja High School #132, $2.99
Oz: the Manga #5 , $2.99
Science Fair #3 , $2.99
Tales Sleepy Hollow: the Lost Chronicles of "I Hunt Monsters" #1, $2.99
Weapons File #3, $4.95

Antimatter/Hoffman International
Mike Hoffman's Monster University Comic & CD Set, $14.95

Apc
Abiding Perdition #3, (two cover $3.50)
Dark Mists Vol. 1 TP, $15.00
Gloom #6 , $3.50
Lexian Chronicles: Full Circle Vol 1 TP, $20.00
Midnight Kiss #2, $3.50
Mr. T Vol. 1 TP, $20.00

Ape Entertainment
Justice City Chronicles Vol 1. #1, $3.50
Sullengray #1 , $3.50

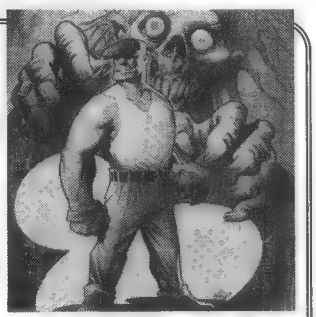
Approbation Comics
Myriad #6 , $2.99

Arcana Studio
Dead Men Tell No Tales #3 , $3.95
Paradox #1 , $2.95

Aspen Mlt Inc
Cannon Hawke #1, $2.99 (signed $24.99)
Cannon Hawke #2, $2.99
Cannon Hawke Prelude, $2.50
Fathom #4, $2.99

DARK HORSE COMICS

A special promotional edition of ***The Goon*** ships Oct. 12 as ***The Goon 25 Cent Comic***.



Oct. 5
Conan & the Demons of Khitai #1, $2.99
Star Wars Empire #38, $2.99

Oct. 12
Berserk Vol. 9 TP , $13.95
Blade of the Immortal #106, $3.99
Chosen TP , $9.95
Curse of Dracula TP, $9.95
Damn Nation TP, $12.95
Favole: Stone Tears Vol. 1 TP, $12.95
***Goon 25 Cent Comic*, $0.25**
Goon: Fancy Pants Ed HC, $24.95
Jack Hightower TP, $12.95
Little Lulu: Vol. 6 Letters To Santa TP, $9.95
Oh My Goddess! Vol. 1 Authentic Ed TP , $10.95
Samurai Executioner Vol. 8 TP , $9.95
You Deserved It TP, $9.95

Oct. 19
13th Son: Worse Thing Waiting #1 , $2.99
Aeon Flux #3 , $2.99
Conan #21, $2.99
Star Wars X-Wing - Rogue Leader #2 , $2.99
Super Manga Blast! #57, $5.99

Oct. 26
B.P.R.D.: the Black Flame #3 , $2.99
Cravan HC , $14.95
Fog TP, $6.95
Frank Miller Sin City Library I HC, $150.00
Hellsing: Impure Souls Anime Manga TP , $14.95
Revelations #3 , $2.99
Samurai: Heaven & Earth TP, $14.95
Star Wars Republic #82, $2.99
Tarzan: The Joe Kubert Years Vol. 1 HC, $49.95
Usagi Yojimbo #88, $2.99

Soulfire: Dying of the Light #3, $2.99

Astronaut Ink
Bold Blood #1, $5.95

Atlantis Studios
Talismen #1 , $2.95

Atomic Diner
Freakshow #12, $2.99

Avatar Press
Escape of the Living Dead #1 , (four covers $3.99; leather cover $19.99)
Friday the 13th Bloodbath #2 , (four covers $3.99; die cut cover $9.99)
Gypsy #3 , (four covers $3.50; spec. ed. $9.99)
Jason X Sp #1, $3.99
Jason X Sp #1, (four covers $3.99; leather cover $19.99)
Lady Death Wicked #1, (six covers $3.99; spec. ed. $9.99)
Nightmare On Elm St Paranoid #2 , (four covers $3.99; die cut cover $9.99)
Species Sp #1, (four covers $3.99; leather cover $19.99)
Texas Chainsaw Massacre Grind #2 , (four covers $3.99; die cut cover $9.99)

Baby Shark Productions
Hero Corps: Rookie GN, $7.95

Black Library
Warhammer 40,000: Flames of Damnation TP, $9.99
Warhammer 40,000: Sabbat World Crusade SC, $29.99

Blind Wolf Comics
Grimm Reaper: Halloween Feista, $2.95

Bliss On Tap
God, the Dyslexic Dog #4, $3.50

Bloody Mary Comics
Tales of Bloody Mary #4 , $2.95

Blue King Studios
Black Heart Irregulars #2, $3.00

Bongo Comics
Bart Simpson Comics #26, $2.99
Simpsons Classics #6, $3.99
Simpsons Comics #111, $2.99

Boom! Studios
Zombie Tales: Death Valley #1, $6.99
Zombie Tales: Death Valley #2, $6.99

Broccoli International Usa Inc
Kamui GN #2, $9.99

Carnal Comics
Black Cat 13 One-Shot, $5.95
Djustine: Tales of Twisted West - Nude Catfight #2, $5.95
Shaundra: More Swords Sex & Sorcery #1, $9.95

Cellar Door Publishing
Chance of a Lifetime #1, $5.99

Checker Book Publishing Group
Alien Legion: Footsloggers TP, $19.95
Winsor McCay: Vol. 5 Early Works TP, $19.95

Classics Illustrated Jr.
Classic Illus Jr #124: War of the Worlds, $9.99
Dorothy Gale: Journey To Oz #2 , $7.99

Claypool Comics
Deadbeats #74, $2.50
Elvira #150, $2.50

Dead Dog Comics
Curse of the Blood Clan #2 , $4.95
Intergalactic Adventures of Gara Galaxy #2 , $4.95

Del Rey
Genshiken Vol 3 Gn, $10.95
Guru Guru Pon-Chan Vol. 2 GN, $10.95
Tsubasa Vol. 7 GN, $10.95
Xxxholic Vol 6 GN, $10.95

DC

Captain Atom takes a tour of the WildStorm universe in ***Captain Atom: Armageddon* #1**, shipping Oct. 19.

Oct. 5
Aquaman #35, $2.50
Arkham Asylum Anniversary Ed SC, $17.99
Batman: Gotham County Line #1 , $5.99
Blood of the Demon #8, $2.50
Cipher Vol. 1, $9.99
Detective Comics #812, $2.50
Firestorm #18, $2.50
Gotham Central #36, $2.50
Intimates #12, $2.99
JSA #78, $2.50
Justice League Unlimited #14, $2.25
Looney Tunes #131, $2.25
Mad Magazine #459, $3.99
Madara Vol. 5, $9.99
Matador #6 , $2.99
Outsiders #29, $2.50
Quitter HC, $19.99
Rann-Thanagar War #6 , $2.50
Robotech: Prelude To the Shadow Chronicles #1 , $3.50
Seven Soldiers: Zatanna #4 , $2.99
Shazam/Superman: First Thunder #2 , $3.50
Showcase Presents: Metamorpho Vol. 1 TP, $16.99
Son of Vulcan #5 , $2.99
Superman #222, $2.50
Swamp Thing #20, $2.99
Vertigo: First Offenses TP, $4.99
Watchmen: The Absolute Edition HC, $75.00
Y: the Last Man #38, $2.99

Oct. 12
100 Bullets #65, $2.75
Action Comics #832, $2.50
Astro City: Local Heroes TP, $17.99
Batman Strikes! #14, $2.25
Batman: Legends of the Dark Knight #196, $2.50
Breach #10, $2.50
Doom Patrol Vol. 3: Down Paradise Way TP, $19.99
Elfquest Archives Vol. 3 HC, $49.99
Fables #42, $2.75
From Eroica With Love Vol. 5, $9.99
Green Arrow #55, $2.50
Green Lantern: Rebirth HC, $24.99
Hawkman #45, $2.50
Infinite Crisis #1 , $3.99
JLA #120, $2.50
Mad Classics #3, $4.99
Majestic #10, $2.99
Nightwing #113, $2.50
Scooby-Doo #101, $2.25
Supergirl #3, $2.99
Tom Strong #35, $2.99
Villains United #6 , $2.50
Wildcats: Nemesis #2 , $2.99
Wildsiderz #2 , $3.50
Winter Men #3 , $2.99

Oct. 19
Adventures of Superman #645, $2.50
Authority: Revolution #12 , $2.99
Batgirl #69, $2.50
Batman #646, $2.50
Batman: Gotham Knights #70, $2.50
Batman: Journey Into Knight #3 , $2.50
Birds of Prey #87, $2.50
Books of Magick: Life During Wartime #15, $2.75
***Captain Atom: Armageddon* #1 , $2.99**
Chiaroscuro TP, $24.99
Ex Machina #16, $2.99
Green Lantern Corps: Recharge #2 , $2.99
Hellblazer #213, $2.75
JSA Classified #4, $2.50
Justice #2 , $3.50
Kikaider Code 02 Vol. 1, $9.99
Land of the Blindfolded Vol. 5, $9.99
Lucifer #67, $2.75
Manhunter #15, $2.50
Outsiders Vol. 3: Wanted TP, $14.99
Powerpuff Girls #67, $2.25
Robin #143, $2.50
Robotech: Prelude To the Shadow Chronicles #2 , $3.50
Seven Soldiers: Klarion the Witch Boy #4 , $2.99
Superman In the Forties TP, $19.99
Teen Titans #29, $2.50
Tomorrow Stories Book Two TP, $17.99
Top Ten: Beyond the Farthest Precinct #3 , $2.99

Oct. 26
Albion #4 , $2.99
All Star Batman and Robin, the Boy Wonder #3, $2.99
Authority: the Magnificent Kevin #3 , $2.99
Batman: Under the Hood TP, $9.99
Cartoon Network Block Party #14, $2.25
Catwoman #48, $2.50
Doom Patrol #17, $2.50
Elfquest: the Grand Quest Vol. 11 TP, $9.99
Flash #227, $2.50
Green Lantern #6, $2.99
Jack Cross #3, $2.50
JLA #121, $2.50
JLA Classified #13, $2.99
Kamikaze Kaito Jeanne Vol. 1, $9.99
Legion of Super-Heroes #11, $2.99
Losers #29, $2.99
Loveless #1, $2.99
Originals SC, $17.99
Plastic Man Archives Vol. 7 HC, $49.99
Silent Dragon #4 , $2.99
Solo #7, $4.99
Superman/Batman #24, $2.99
Teen Titans Go #24, $2.25
Tenryu: the Dragon Cycle Vol. 3, $9.99
Tomorrow Stories Special #1, $6.99
Vigilante #2 , $2.99
Wonder Woman #222, $2.50
Wraithborn #2 , $2.99

Devil's Due
Art of Josh Blaylock, $9.95
Dragonlance Chronicles #3 , $2.95 (spec. ed. $5.95)
Evil Ernie In Santa Fe #2 , (two covers $2.95)
Forgotten Realms: The Dark Elf Exile #1 , $4.95 (spec. ed. $8.95)
Forgotten Realms: the Dark Elf Trilogy Vol. 1 Homeland TP, $14.95
G.I. Joe Americas Elite #4, $2.95
G.I. Joe Snake Eyes Declassified #3 , $2.95
Lost Squad #2, $2.95
Purgatori #1, $2.95
Stronghold #3 , $5.95

Digital Manga Distribution
Bambi & Her Pink Gun Vol 2 Gn, $12.95
Cafe Kichijouhi Vol. 1 GN, $12.95
Jazz Vol. 1 GN, $12.95
La Esperanca Vol. 1 GN, $12.95
Our Everlasting Vol. 1 GN, $12.95
Our Kingdom Vol. 1 GN, $12.95

Digital Webbing
Bloodrayne Lycan Rex, (two covers $3.99)
Digital Webbing Presents #26, $5.95
Sword of Dracula Color Ed #2, $3.99

Don't Eat Any Bugs Productions
Lookit! Vol. 1: a Cheese Related Mishap GN, $8.95

Dork Storm Press
PS238 #14, $2.99

Dr Master
Dark Edge Vol. 5 TP, $9.95
High School Girls Vol. 6 TP, $9.95
Iron Wok Jan Gn #15, $9.95
King of Fighters: Maximum Impact #5 , $2.95
King of Fighters: Maximum Impact #6 , $2.95

Drawn & Quarterly
Big Questions #7, $4.95
Optic Nerve 10th an niversary Pack, $19.95
Perfect Example TP New Ptg, $16.95

COMICS IN YOUR FUTURE

Pyongyang: a Journey In North Korea HC, $19.95

Dynamite Entertainment
Army of Darkness #4, $2.99
Red Sonja #5, $2.99

Fantagraphics
Acme Novelty Library #16 , $15.95
Arsinoe #4, $3.95
Beg the Question SC, $16.95
Comics Journal #271, $9.95
Crimson Gash Vs Crime, $3.95
Darling Cheri: a Blab Storybook HC, $14.95
Glamor Girls of Don Flowers TP, $19.95
Head #13, $3.95
Here Come the Lovejoys Again #1, $3.95
Love & Rockets Vol. 2 #15, $4.50
Mome Vol 2 GN, $14.95
Sex Warrior Isane XXX #7, $3.95

Fc9 Publishing
Infiniteens #1, (two covers $2.99)
Nightmare World Vol. 2 TP, $12.99

Felix Comics Inc.
Felix the Cat: Buy This Comic #1, $2.50

Fierce Comics
Internal Fury #2, $2.00

Gemstone
Donald Duck and Friends #333, $2.95
Donald Duck and Uncle Scrooge Vol. 1: Somewhere In Nowhere TP, $6.95
Mickey Mouse Adventures Vol. 6 TP, $7.95
Mickey Mouse and Friends #282, $2.95
Uncle Scrooge #347, $6.95
Walt Disney's Comics & Stories #662, $6.95

Go! Comics
Cantarella Vol 1 Gn, $10.99
Crossroad Vol. 1 GN, $10.99
Tenshi Ja Nai: (I'm No Angel) Vol. 1 GN, $10.99

Heavy Metal Magazine
Heavy Metal Fall 2005, $5.99
Keepers of the Maser Vol. 6: The Lost Village HC, $14.95

Heroic Publishing Inc
Flare #29, $2.99
Flare: the New Adventures Vol. 1 TP, $17.95
Witchgirls, Inc. #2, $2.99

High Impact
Manga Effect! Collectors Ed, ($6.95; spec. ed. $10; Px cover $14.95)

Iboox
Jew Ganster: a Father's Admonition HC, $22.95
Skeleton Family GN , $12.95
Yossel: April 19, 1943 SC, $13.95

Ice Kunion
11th Cat Vol. 1 GN, $10.95
Angel Diary Vol. 1 GN, $10.95
Bring It On! Vol. 1 GN, $10.95
Chocolat Vol. 1 GN, $10.95

IDW
Angel: the Curse #5 , $3.99
Castlevania: the Belmont Legacy Vol. 1 TP, $19.99
CSI: New York Bloody Murder #4 , $3.99
CSI: Secret Identity TP, $19.99
Doomed Magazine #1, $6.99
Keep #2 , $3.99
Land of the Dead #3 , $3.99
Legend of Grimjack: Vol. 4, (TP $24.99; HC $44.99)
Little Book of Horror: Dracula HC, $15.99
Metal Gear Solid: Sons of Liberty #1, $3.99
Night Mary #4 , $3.99
Richard Matheson's Hell House HC, $29.99
Richard Matheson's I Am Legend SC, $19.99
Saw: Rebirth, $3.99
Shadowplay #2, $3.99
Shaun of the Dead #4 , $3.99
Transformers #0, $0.99
Welcome To the Inbetween: Story of Little Apple Dolls HC, $19.99

Image
City of Heroes #6, $2.99
Darkness #24, $2.99
Freshmen Yearbook One Shot, $2.99
Hunter-Killer #6, $2.99
Necromancer #3, $2.99
V.I.C.E. Benitez Cvr #1, $2.99
V.I.C.E. Kirkham Cvr #1, $2.99
V.I.C.E. Silvestri Cvr #1, $2.99
Witchblade #91, $2.99

Imperium Comics
Trailer Park of Terror Halloween Sp, (two covers $3.99)

Jester Press
Night #3, $2.95

Kenzer & Company
Dungeons & Dragons: Tempests Gate TP , $13.99
Knights of the Dinner Table #108, $3.99

Kiddieland Books
Lil' Keiki #2, $3.99

Kyle Baker Publishing
Important Literary Journal #1, $3.00
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Oct. 5

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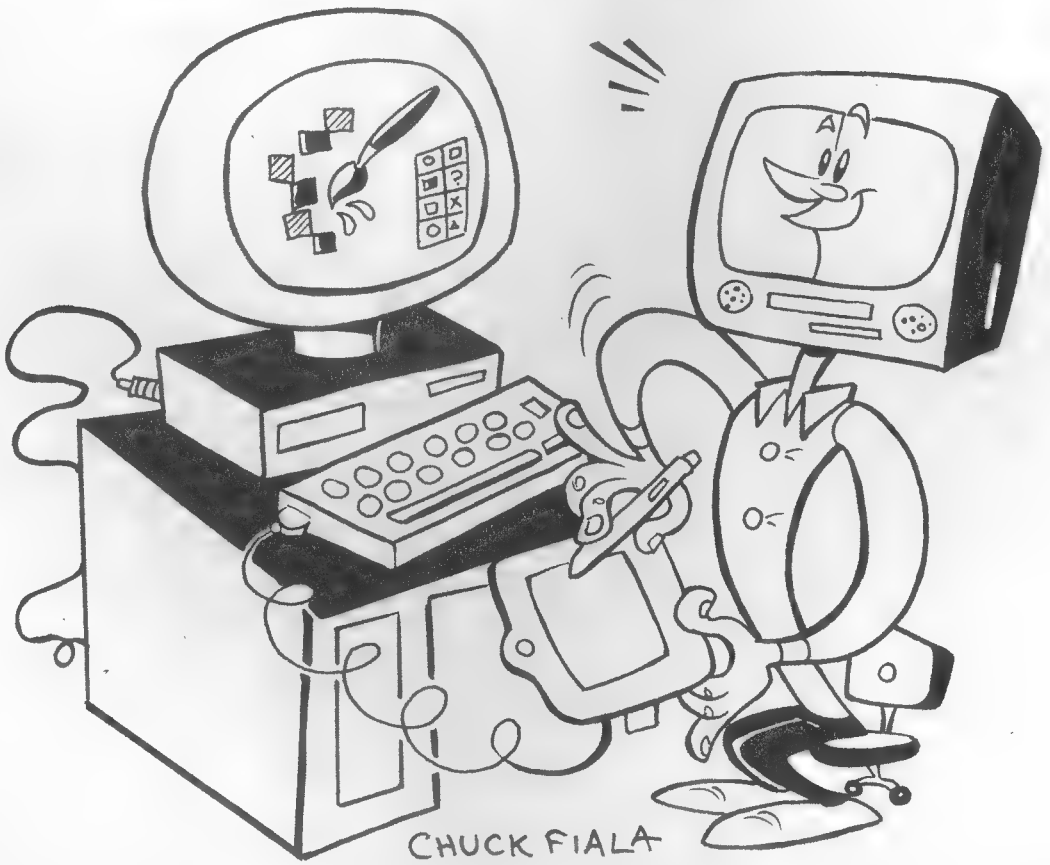

As more publishers opt for digital inking, traditional inkers make a stand for inking by hand

by **JOHN JACKSON MILLER**

"It's not tracing. I add depth and shading to give the image more definition. Only then does the drawing really take shape."

— Banky Edwards, ***Chasing Amy***

That's the part you rarely hear from the "inkers-are-just-tracers" gag in *Chasing Amy*, which some inkers say has stuck to their trade like Wite-Out on an ink spot. It's a sign of the niche nature of inkers' calling that a film grossing a relatively small $12 million in domestic box-office (including my eight-fifty) could be seen as framing their public image. At least the comics retailers got a *Simpsons* character. And it'd be better for inkers if the fans who parrot the line *had* seen the film, since they'd at least hear Jason Lee's explanation of what inkers do.

I probably first realized what inkers did when reading Marvel's *Star Wars* in the year or two before *The Empire Strikes Back* was released. Carmine Infantino pencilled every issue in that stretch, but Bob Wiacek and Gene Day alternated on the inking. Their influences on Infantino, one of comics' most distinctive pencillers, were subtle. But I could still tell between them — and you could see in Day's work the beginnings of the moody tones he'd bring to *Master of Kung Fu*.

That preceded by a few years my first experience with inking as an artist. Now, the feeling I always get when talking about my experiences "as an artist" is not much different from those I get when talking about my experiences as a NASCAR driver. A few laps on the go-kart track don't exactly qualify me for the Chase for the Cup. But what I recall was how blessed hard it was. I could never get those damn pen nibs to flow properly without tearing up the paper — and I couldn't control a brush to save my life. If it weren't for Rapidographs (those frustrating little mechanical pens that use India ink), I'd never have come up with anything ready for the photocopier.

I took two things from those early days: a healthy respect for pro inkers and the feeling that, had scanners been around then, I'd have been skipping the inks and scanning my pencils all along. I could control a pencil... sort of!

But it's that same thought that has increasingly put the future of traditional by-hand inking in doubt. Computer technology has already taken many of the by-hand letterers and colorists out of the trade; is digital inking on pace to do the same to traditional inkers?

First, it's worth a look at what digital inking gives — or seems to give — to the comics publisher...

Time and money. In later life, as an editor by trade and someone who's been involved in the production of a handful of comics, I've employed both traditional and digital inkers. The reason for doing the latter was rarely motivated by choice but, rather, by the two things that rule everything in publishing: time and money. Digital inking was almost always cheaper and faster.

An example came during *Crimson Dynamo*, the title I did for Marvel's Epic imprint. Marvel outsourced production to the creators, and, jealous to protect the hour of sleep I was still getting, I hired Marc Patten's Destination Entertainment to coordinate the project. (He's responsible for the production of many of the art covers you've seen on *CBG* of late.)

The book was done in the traditional manner, with artist Steve Ellis inking his own pencils — until a scheduling conflict prevented him from continuing past the middle of #3. Patten quickly found a new penciller in Joe Corroney, an artist who works "tight" — which is to say that his pencils look very close to the finished product. And that permitted us to make up lost time on the project by asking our able colorist, Thomas Mason (no relation to the Malibu Tom Mason) to digitally ink the book, essentially adding heavy blacks and other tones prior to coloring.

That made up time when time was the most important thing. But this example also demonstrates where we knew traditional inking would come in handy. The penciller switch came in the middle of an issue — and, while Corroney did a fine job of matching Ellis' style for that issue, we figured more was necessary. So Patten brought in Mark McKenna, an experienced inker, to ink that entire issue, using his own style to meld the two pencillers' work into a unified look.

We were pleased enough with the result, even though I could've gone without cramming this additional chapter in to the soap opera (which was still before the first issue came out). What it did, though, was show me the benefits of both traditional and digital inking for publishers.

But the appeal of digital inking is in an area which has a more direct impact on publishers' bottom lines: It usually represents both a time and cost savings for publishers. And in today's publishing, with creators on the same book sometimes separated by oceans, "fast" often means more than almost anything else. If that continues to be the case, what hope do traditional inkers have to preserve their contribution to the art form?

I asked a few...

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"What's wrong with the model is on the publishing end *far* more than it is on the end of the creators involved in all areas.

Back before the early 1990s, the schedule for production was so far ahead of the publication date that late books and tight deadlines weren't an issue."

— Chuck Gibson, *inker and manager of "The Inkwell" forum on Yahoo*

Visiting the Inkwell. To get some ideas, I first spent a few months observing the discussions of inkers on "The Inkwell," a Yahoo group for inkers. Then, I spoke with inkers both at Chicago and online to get their takes on that cost-benefit analysis question.

The manager of The Inkwell group is Chuck Gibson, who worked in-studio at WildStorm for several years, learning from Scott Williams, the guy with more *CBG* Favorite Inker Fan Awards than anyone else. He's since freelanced for Hasbro, CrossGen, WildStorm, 88MPH, and others — and he said that speed, for inkers, shouldn't be any more of a factor now than it was 20 years ago.

"What's wrong with the model is on the publishing end *far* more than it is on the end of the creators involved in all areas," Gibson said. "Back before the early 1990s, the schedule for production was so far ahead of the publication date that late books and tight deadlines weren't an issue. I worked with Mike Rockwitz — who was an assistant editor at Marvel back in the 'old days' — and he told me that by the time the first issue of a new book went on sale, they already had the *fifth* issue finished and 'in the can.' The old letter columns, which were the last thing done on an issue before it shipped, prove this. They're always talking about the issue that came out three-to-five months before in whatever issue you're looking at. If you have this much slack to play with in the schedule, it's never a huge issue if someone's a week late. If it ever became critically late, Marvel had 'inventory jobs' (fill-in issues) that they had ready to slip in to re-create the slack."

Of course, the down-sides of those long lead-times were slow reactions to events and trends (a disco heroine, anyone?) and those same fill-ins, which annoyed more fans than they pleased. But, assuming the clock can't be turned back, Gibson said that all an inker has to do is be prepared to work from bluelined pencils rather than the actual boards.

"The penciller in England scans his boards, e-mails them to the editor, the editor approves if necessary, and forwards to an inker," Gibson said. "The inker then prints the boards out in blueline, inks those, and scans and e-mails the finished inks back to the editor. Now it's ready to pass along to the colorist and letterer."

That suggested strategy was echoed by another Inkwell member: Aaron Leach, who's worked on *Something Wicked* for Image among other titles. Leach agreed that an inker who wants to fit into the new model of comics production should stop using the regular mail services. With the pencilled pages in blueline saved to a CD, he said, the inker can print them out on Bristol board at a printing company like Kinko's.

"I've actually done this with inking tests I've done for other books, and it does speed up the process a lot," he said. "No one needs to use overnight mail again. The pages are scanned after the inking process, anyway."

Leach said that, on the cost side of the equation, much has a lot to do with where the inker lives. "I hear of inkers making $145 a page at either Marvel or DC, which equates to a check of $3,335 for 22 pages and a cover. An inker living in a place like New York City will have a hard time making ends meet on this type of money. I live in Boise, Idaho, where the cost of living is much cheaper, and I can live on a $60 page rate just fine. Maybe that's the type of sacrifice we need to make as inkers: to adjust our rates to make us more attractive financially. Inkers need to answer this question: Are you inking comics to make a great living, or are you inking comics because you love comic books and you only need to make a livable wage?"

Bob Almond, whose inking has appeared in *Black Panther, Vampirella: Revelations,* and *Captain Gravity*, said inkers should respond to the changing environment just by doing their best work — as quickly as they can. "And be as versatile as possible," Almond said, agreeing with the inking-on-bluelines idea.

Almond said he didn't believe that *no* artists' work should be reproduced from their pencil art and color alone — "but, in my opinion, very few still look good without the presence of a good inker."

Quality concerns were also voiced by Bob McLeod, veteran inker of comics from Marvel, DC, Dark Horse, and others too numerous to name. Digital inks only work well on a certain style of pencilling, with clean outlining and no gray, McLeod said.

"If a publisher decides that style is suitable, I guess he'd be stupid to pay for traditional inks," he said. "But traditional inking offers an artistic look that can't be matched by a computer. Hopefully, there will always be a demand for inking by hand on certain comics, where the bottom line is not the only priority. The only thing inkers can do to stay viable is broaden their appeal by learning to color or pencil, in addition to inking."

McLeod said that the ideal, to him, is still for an artist to ink his own pencils. "It's unwise (and ultimately artistically unsatisfying) for an artist to expect steady work only inking other artists for his entire career."

Traditional inking: Before versus after

© Marvel

This New Mutants image with Bob McLeod's pencils on the left and his inks on the right demonstrates how the pencils don't need to be so finished and "tight" when using traditional inking techniques.

"It takes the penciller quite a lot of time taking the pencils from this rough stage to the finish they usually have today," McLeod said. Note the features that went to the "final stage" only in the inked version, such as the change in Cannonball's pose and the "energy crackle" around Sunspot — and more subtle elements, such as the detail on the trees and the rubble on the ground.

"Structure is really all an inker should need," he said. "An inker's style can add a lot to the pencils, and the same pencils can look wonderfully different when inked by different inkers. Fans still debate who Kirby's best inker was. Today's pencillers usually look pretty much the same no matter who inks them because the pencils are so tight. I think the fans lose out in that respect."

Many interesting "Before and After" examples, from artists ranging from John Buscema to Frank Miller, appear on ***http://www.bobmcleod.com/befaft.html.***

Becoming indispensable. It wasn't too long ago that all comics were lettered and colored by hand. Letterers inked dialogue directly on the art pages or on paste-ons; colorists physically marked a color key, often overlays on onion-skin paper attached to the original art. The latter was work-intensive and beyond the facilities of all but the largest publishers, which is why computer coloring caught on so quickly. (It was said that Marvel bought Malibu in 1994 mainly to get the color studios.) Technology made computer-lettering possible around the same time, although it would take a while to develop the range of fonts we have today.

There still are hand-practitioners of both — but their use is often an artistic rather than a financial choice. Today's hand-colorists are pretty much all painters coloring their own work. And you know when you see a book hand-lettered by Todd Klein or Dave Sim that the lettering's going to be wildly original, part of the overall aesthetic appeal of the work they're in. But for most comics, the old traditions are being replaced by new ones.

So, what, I asked, makes inking by hand more irreplaceable than coloring and lettering by hand?

"Nothing, if quality is unimportant," McLeod said. "Comic books are inevitably an artistic endeavor, however, and to continually abandon art quality to lower costs will eventually lead to the demise of the medium, or at least to the lowering of standards to a level where comics will truly be the trash many people have always believed them to be. Computer coloring is actually more expensive than the traditional four-color process, and in

"Hand-inking is worth taking some money away from pencillers and colorists, if need be.

Pencillers could produce more pages if they weren't required to pencil so 'tightly.'

Colorists could produce more pages if they didn't have to 'clean up' pencils and add effects that might be unnecessary with good inking."

— Bob McLeod, *inker*

many ways the quality was improved by going digital.

"Graded colors and effects are possible that weren't possible with process color. Even digital lettering is an artistic improvement in a sense, because hand letterers often made a mess of the original art with white paint, *etc.*, and the production department often had to cut up the art or use non-archival glue to move balloons. The same cannot be said of digital inking, however. The quality is inferior even to most casual observers, and the only benefit is monetary."

Gibson said he didn't think publishers gained any time in the coloring department by going with digital colors. "I know from experience that it takes about the same amount of time to color a page in Photoshop as it would to do the 'old style full-process color' they used to have on some books," he said. "The only advantage Photoshop offers is the ability to make changes without starting the colors over again from scratch. With lettering — well, the point of gains in time is valid. You design the font, and then there's no doubt that it's probably faster to place the balloons and type in the dialogue than it would be to hand-letter."

Bob Almond said he felt great sympathy for the letter and color artists. "Many of them who didn't stay on top of the technology got left behind, sadly," he said. "The only difference between them and inkers is the following: The color artists' actual work was rarely used. It wasn't scanned or anything like that. They worked their magic on guides for someone *else* to follow and interpret in dropping the colors down on the art. The colorists made decisions. If anything, the color artists have more direct control than before in how their work is printed by cutting out the middle-man. But the workload is greater.

"The letterers' rule of thumb in the past was to not be *loud* when doing their job and not to distract from the story and art to itself," Almond said. "Their contributions were almost invisible as a presence, which didn't help matters for them. Comics lettering is an art form that, sadly, I don't think your average reader can differentiate from a digitally designed font or type.

"Inking, however, is an intimate part of the art as a whole, and, as you constantly hear said, a good inker can save bad pencilling and a bad inker can ruin a good pencilling job. Our job has always been to enhance and elaborate to different degrees. So, when that contribution is deleted from the equation, you can't help but notice."

Pencillers generally focus and prioritize on storytelling, perspective, anatomy, composition, and design, Almond said. "Inkers focus on all of these things, as well, but also concentrate on space and depth, contrasts, light sources, weights, textures, special effects, *etc.* You can't practically and thoroughly do this same job with Photoshop."

Leach listed problems he's seen in published work that doesn't use an inker. "Most pencillers are getting the line weights wrong, the fades to black just aren't right, and the hair just isn't looking like hair. There are still things that look 'off' in the work, and these are things that inkers fix as they work. There are textures that can only be rendered with a brush or a nib pen. Inkers also create a larger feeling of depth to the art. Then, there is the time issue, as it takes pencillers longer to render the tighter work than if they took a looser approach.

"I feel in going all-digital, we're starting to lose the 'art ' in comic-book art. It's a unique art form when it's pencilled and inked by hand, and I say to the publishers: Let's not lose that. We created this art form right here in America. Don't change it any more than it has been. I would also add, as computer technology advances: How much longer will it be before the *pencillers* are phased out?"

Gibson agreed that it's an issue of quality. "Setting aside the fact that, artistically, with the pace at which comics are produced, two heads are better than one — you still run into the fact that 'digital inks' tend to result in art that's fuzzy and looks out of focus. The linework that's laid down in pencil and darkened doesn't have that crisp detailed look that an inker can provide. There's almost *always* a difference in the quality of the hair in the figures and other textures when you go the 'digital inking' route."

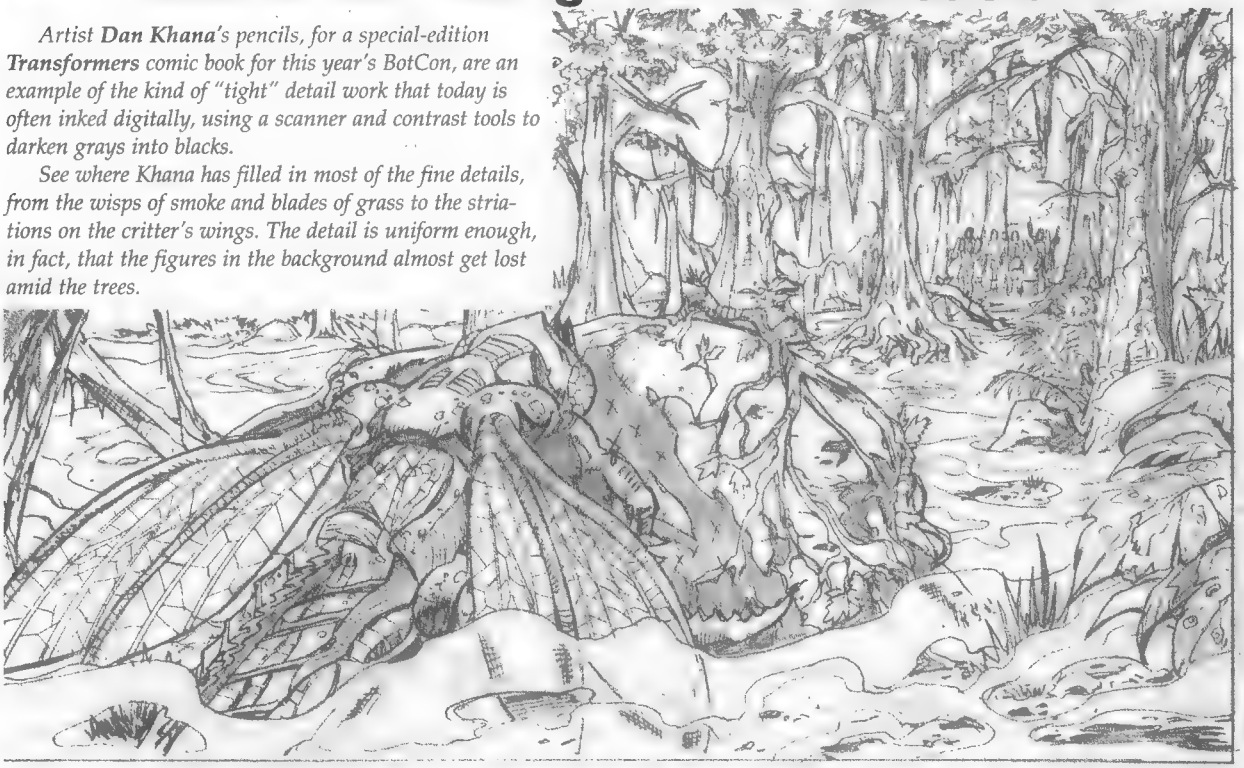
On this score, Bob McLeod has a number of examples of — there's no better way to put this — *the things that inkers do* on his website. Check out the before-and-after images at *http://www.bobmcleod.com/befaft.html.*

It all comes down to priorities, McLeod said. "I would argue that hand-inking is worth taking some money away from penciller and colorists, if need be. I think pencillers could produce more pages if they weren't required to pencil so 'tightly,' and colorists could produce more pages if they didn't have to spend time adjusting levels to 'clean up' pencils and adding effects that might be unnecessary with good inking." This would allow the pencillers and colorists to be paid less, and that money could pay for an inker, he said.

Traditional inking: Before versus after

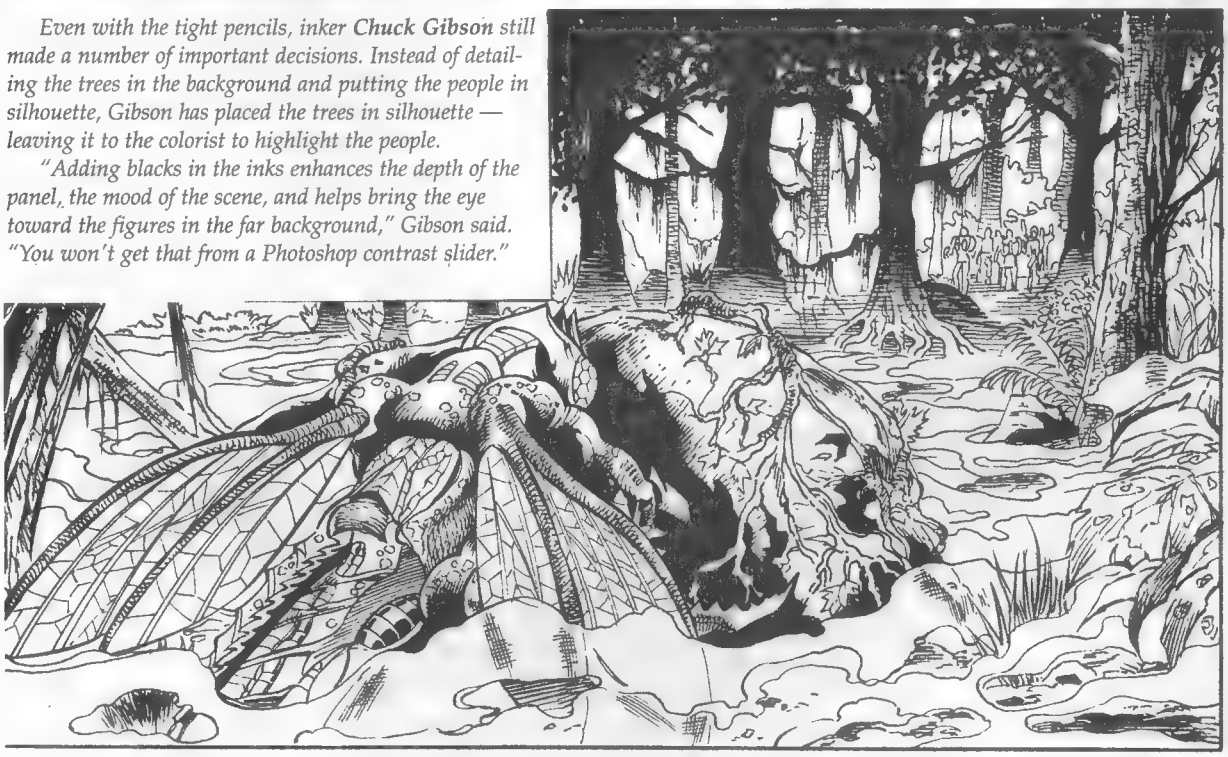
*Artist **Dan Khana**'s pencils, for a special-edition **Transformers** comic book for this year's BotCon, are an example of the kind of "tight" detail work that today is often inked digitally, using a scanner and contrast tools to darken grays into blacks.*

See where Khana has filled in most of the fine details, from the wisps of smoke and blades of grass to the striations on the critter's wings. The detail is uniform enough, in fact, that the figures in the background almost get lost amid the trees.



*Even with the tight pencils, inker **Chuck Gibson** still made a number of important decisions. Instead of detailing the trees in the background and putting the people in silhouette, Gibson has placed the trees in silhouette — leaving it to the colorist to highlight the people.*

"Adding blacks in the inks enhances the depth of the panel, the mood of the scene, and helps bring the eye toward the figures in the far background," Gibson said. "You won't get that from a Photoshop contrast slider."



© Hasbro

Should inkers "rebrand" themselves? In my discussions with inkers, several raised the issue of the public image of their trade. The fact that "inking" has to be explained, not just to a movie audience, but many comics audiences, may be an obstacle to their future.

I've always liked the term "finisher" — as it implied that the penciller was leaving something undone and that the next guy was making important choices on his own. Klaus Janson didn't ink Frank Miller's art, he *finished* it — or at least that's what the credits said. Gave it some cachet, I thought. So would there be any advantage to be

"...Inkers were making strides toward being recognized as the 'co-artists' of the books...

And then Kevin Smith came out with *Chasing Amy*, and the whole 'tracers' label stuck to us like glue."

***— Chuck Gibson,* inker and manager of *"The Inkwell"* forum on Yahoo**

had in "rebranding" traditional inking in that way?

"Possibly, but I doubt it," McLeod said. "The fans have never really understood what the inker does. I prefer 'embellisher' to 'finisher,' but both terms are even more vague than 'inker.'"

I always thought "embellisher" smacked of something vaguely dishonest, myself, but no matter. "Finisher" wasn't finding many takers.

"Is either one," Almond asked, "less likely to be considered synonymous with 'tracer,' a long-time misconception among the public?"

There's that "tracer" thing again. Aaron Leach said that, strange as it sounds, the *Chasing Amy* reference really has put a label on inkers that's hard to remove. "I've even had some pencillers who are working for either Marvel or DC call me a 'tracer' to my face. It amazes me that one tiny little segment in a movie was that devastating to an entire art form. This happened because the fans weren't educated in what an inker does. That is partially our fault as inkers and partially the publishers' fault for letting that assumption continue. Inking is a topic that is in desperate need of coverage in magazines about comics. Oh, sure, you see an inker mentioned from time to time, but how many inkers are getting interviewed for these publications every year?"

Not many, to which I say *mea culpa* — although this isn't primarily an interview column. *CBG*'s track record overall is better, but I do agree we could still do more.

Gibson, who manages the inkers' forum, likewise doubted "rebranding" would make any difference — and likewise brought up ... yes, that *movie* again. "I think that, in the mid- to late 1980s, inkers were making great strides toward being recognized as the 'co-artists' of the books, as they should have been," he said. "And then Kevin Smith came out with *Chasing Amy* and the whole 'tracers' label stuck to us like *glue*. That movie set back any level of respect that inkers had gained as artists in their own right by *years*. You've got pencillers and editors who've come in or are coming into the industry now with the mentality that we're interchangeable and disposable — and that's just not accurate."

Gibson cited the work of John Byrne in the 1980s as an example. "There was a *dramatic* difference in the look of the art that you'd get in his *Avengers* or *Captain America* work in comparison to the work he did on *The X-Men*," Gibson said. "Was Byrne pencilling the books in a different style? Of course not! The difference in the look of the books was in the different inkers involved. That's not the only case, either. You could make the same argument about John Romita Jr.'s work, as well, between the stuff he did on *Amazing Spider-Man* and the work he did with Bob Layton on *Iron Man* — comparing the works is almost like looking at two different pencillers, the difference is so dramatic."

Learning new tricks. Possibly more important than "rebranding" inkers may be one simple question: Where will the next generation of traditional inkers come from, if more and more take the digital path?

I corresponded with Victor Miller, an Inkwell member who's trying to break in — as a traditional inker gone digital. He's crossed, as he put it, to the Dark Side.

"I've listened to inkers on other forums, and the majority of them are vehemently against digital inking, and they should be," Miller said. "For most it is their livelihood being slowly taken away from them." But he said it's a misconception that digital inking is just making the pencils darker using the contrast sliders — and that true inking effects cannot be had with digital inks.

"While pencils that are rendered tightly could be just darkened for expediency and have color thrown over them, anything that can be done by hand can be done digitally in the right hands," Miller said. "Many times, as a traditional inker, I've had to correct perspective and redo a hand or some such. That's what inkers are for, among other things. But the loose pencils of some artists can be rendered digitally, as any competent inker can do. My feeling is that many have not looked closely at the tutorials that can be had online by some very competent digital inkers. It would be tantamount to crossing over to the Dark Side."

Miller said that publishers will logically try to cut costs, so long as their comics keep selling — and that it isn't cost or art that attracts readers today, but story content.

"I will grant the current inker this: No inker wannabe is going to go digital right out of the box," Miller said. "He's going to have to take lessons in traditional inking before he can make the crossover. You have to know how to handle brush and pen and the odd specialty tool to see the effect wrought." Then, he said, you have to make the jump to learning to do it with the computer stylus and tablet. "Good artists will always be in demand in some form or other," he said.

The aftermarket angle. For years, when original art was returned to artists, pencillers and inkers often split up the pages, so as to have material to sell at shows. So in a world gone to digital inking, what happens?

Now, there's a pencilled page — that's *just* pencilled. And, if there's no inker, that's it. Or maybe there's a pencilled page, and the inker inks a blue-line copy, as mentioned earlier. Now, we've got two pieces of "original art" that may not look much alike, depending on how many changes the inker made. Rich Grupka brought just such a case to my attention on ***CBGXtra.com***: An eBay auction for a page of Karl Kesel's inks noted that Mike Weiringo's pencils still existed as a separate piece of art. Now, both the penciller and inker each have their own copy of the pages from an issue — is that twice as good for them?

I'm not so sure. For me, pencilled pages lack so much in the "display" category that the old inked pages seem preferable. And inked bluelines seem like something *less* than a page actually physically handled by both artists — as a collectible. And that's important to the artists' bottom lines, since selling art has always been part of the equation.

"There are some [artists'] pencils I would love to see under those inks," Grupka wrote. "I just looked at a pencil-only page I have, and it does look nice — much more delicate than inks. But I won't hang it on a wall. The pencils are too light for display, so practically nobody will ever see it. So, perhaps it is worth less, because it isn't quite the display piece an inked version would be?"

But Chuck Fiala, who illustrates this column, said he felt pencilled art might *gain* value. "Most people who collect Jack Kirby art know that something has been lost in the inking process. They may (and probably do) love Joe Sinnott inks but realize the Kirby they are buying has actually been *erased*."

George Hagenauer, ***CBG***'s original art columnist, noted that pencil art doesn't fade and is longer-lived than some of the markers some use in inking. And if distinct penciller and inker versions are available, it may give real credit to the skills of the inker.

"Knowing a number of inkers, I'm often amazed at how little credit they get from fans," he said. "There are pencils, there are rough pencils, and there are stick people. Full pencils are beautiful and the inker who gets them right is wonderful. But I've seen any number of pencilled pages by major artists where the inker basically did almost everything, often aping the artists' real style perfectly — and then often being critiqued for not being 'true' to the artist's pencils, which in these cases tended to be a bunch of circles and squares with virtually no detail!"

It's a reminder to all of the inker's artistic versatility that *The DC Comics Guide to Pencilling Comics* is written by Klaus Janson — someone who made his fame as an inker!

Final thoughts. We say that ***CBG*** is "old school, but with new students." We do believe in preserving the past and the traditional ways — so it shouldn't surprise any that we'd like to see traditional inkers remaining part of the process. With more than 300 comics coming out a month, you have to figure there's room for a number of different methods.

That said, we don't *dislike* digital inking here — in fact, we pretty much feel "anything better is good, so long as it's better." We enjoyed comics on newsprint, but we don't want to go back. If the next generation of inkers can create, digitally, work comparable to or better than the last generation was, manually, that's all to the good. In these early days of digital inking, though, the verdict isn't in. We're still in the phase where many artists are experimenting with the *tools* as opposed to with styles — and that's got its good and its bad. Yeah, there are cool gradient effects that couldn't be done before. But there are also places where the special effects are overused and distract from the art. I expect we'll eventually see a balance struck.

In the meantime, there are things publishers can do to raise the profile of *all* inkers, digital and otherwise. Their names could appear in more distributor catalog solicitations — even if the work isn't ready, the assignment is likely set. Proper credits on covers help, too. We tried for a time to include "inker" as a separate category in our own ***CBG*** *Standard Catalog* database, but publishers so often fail to distinguish that it's hard, a few years after the fact, to do anything but group everyone together as "artists." Still, you will see inkers separately attributed in *Retroviews* in our price guide.

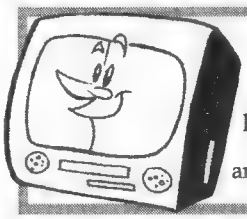
Well, that barely scratches the surface of a very complicated topic. What do you think, readers? Drop us a line or pay a call to *CBGXtra.com* and post your views!

"There are pencils, there are rough pencils, and there are stick people.

...I've seen any number of pencilled pages by major artists where the inker basically did almost everything."

— George Hagenauer, CBG's original art reporter

CON UPDATE: Look for JJM Sat., Oct. 8, at Fallcon in Minneapolis. Check out the con preview on page 215.



JOHN JACKSON MILLER has been asked not to draw any more, but you can read his writing in comics, books, and many, many posts on ***CBGXtra.com***.

Drop him a line there or at **ohso@krause.com** and visit his website at **www.farawaypress.com**!

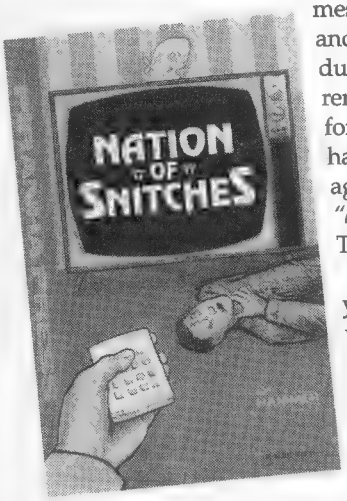
Art by Flint Henry

What happens when comics creators get real?

Piles of reality

by **BEAU SMITH**

***Before "Reality TV" was even a concept, DC's Piranha Press imprint produced* Nation of Snitches.**



I was pretty much absent from my domain, The Flying Fist Ranch, for the whole month of July. I had family things that needed tending to, so I was out of town.

During that time, things kinda piled up on me here at the ranch. E-mail, regular mail, phone messages: all the usual stuff that stacks up when you're on the road takin' care of more important and manly things.

So, for most of August, I've been goin' through all the above-mentioned stuff and more. Tryin' to get my manly life back in order. While siftin' through the many phone messages I came across one from a film and TV producer that I met a few times durin' my days with Todd McFarlane. I remembered he was a nice enough guy for a Hollywood type. He was legit and has produced films and TV stuff. Then, again, how hard is it to get your name *"attached"* to anything in Hollywood? Trust me, it ain't that hard.

Anyway, he's involved in a pitch for yet another reality TV show. This one would be puttin' together a group of comic-book creators, writers, artists, letterers, colorists, editors, as well as a publisher to bang out a comic book in a certain amount of time. There would be a few different groups of creative teams that would all compete with each other to get their comic published.

All of these creators would live in the same place during the course of this show. If you've ever watched five minutes of any reality show, you pretty much already know the set-up.

This guy asked me a couple of things. As a *"colorful"* comic-book creator and character, would I be interested in being one of the creators on the show? He also wanted my thoughts on what else they would have to do to make it work, appeal to the general public, and a bunch of other info he wanted — for free.

I think he was wrong in thinkin' that danglin' a spot on the TV show was the kinda carrot that I would go for to do a bunch of free work for him. I set him straight on that right off. I don't do *"spec"* thinkin' for anyone unless I'm paid.

He was a little surprised that I wasn't all over the idea like a bulldog on a poodle. He explained how they would tie it all in with Comic-Con International: San Diego and make a big network push out of it … blah … blah … and more blah.

I told him my feelings on reality TV. If any of you out there have read the stuff on my website or my *Busted Knuckles* column, then

you know that next to turnin' down Rhona Mitra for a naked weekend in the Florida Keys, there is no bigger sin.

Reality TV is the bucket where all scum comes to settle. It appeals to the side of us all that we should keep in check. Reality TV is a place where dignity and civility are not welcomed. It lets everyone be a Peepin' Tom without the worry of bein' arrested. It's the highest form of puppet work that the world has ever seen. Dictators and governments could take lessons from these guys.

Reality TV has proven that people will do *anything* to get on TV. They will humiliate themselves and let others laugh about it. It's scary, it's sad, and it's sick. It strips off another layer of the onion we call self-respect and, trust me, the more ya peel away the worse the smell.

It's bad enough that comic books still carry the geek-heavy bad rap that the media refuse to relinquish when they cover comics, but havin' a reality TV show focused on comics and their creators would only custom-fit that suit of donkey dump that they want us to wear for their own amusement.

The puppet masters called the editing department of these shows can make anything look any way they want it. So even if you're on one of these shows and you *don't* humiliate yourself, after a little splice and dice, the editors will make you look more foolish than a mullet from the mid-'90s.

Even the shows that try and make it seem like they're doin' good aren't. They will make over your house, sure. But first they wanna show America what a dump you live in. Expose what a crummy housekeeper you are and let the world giggle or gasp.

Same way with the extreme makeover shows. They wanna parade you around like a sideshow freak and then make ya cry and thank them at the end thinkin' that they really cared about ya.

Shows like *Fear Factor* are the worst. Ultimate humiliation. What's next? Are we gonna be tunin' in to watch people get killed or mutilate themselves? Who would have ever thought a goofy-ass movie like *The Running Man* would become a reality? We're headed that way, amigos.

So I told the producer that I wanted no part of this deal. All it will do is set comic books back 60 years without the sales. It'll make comics creators look like guys who line up in costumes for *Star Wars* movies. It'll poke fun at the art form that makin' comics really is.

I don't care *how* smart ya think ya are, if ya go on this show you will be made to look foolish. Yeah, there might be a longshot that somebody would make a little money off their 15 minutes of fame, but, in the big picture, is it worth losin' your self-respect and privacy?

Not to me. That's not manly.

The producer was sorry that I didn't wanna be involved. He thought they could really play up my *"Last Real Man in Comics"* tag. I don't even wanna think about what moron crap they had planned for that.

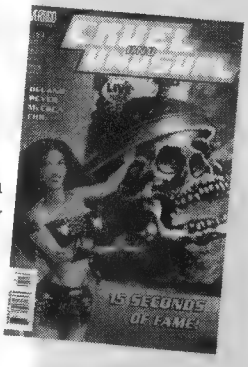
He asked me if I could suggest any other comic-book creators and publishers for the show that would be interesting. I gave up no names. I didn't want my name attached to that train wreck in any form. I did tell him that he wouldn't have any trouble finding publishers that would jump at the chance to get their name pasted on TV, even if they had to drag comics and comic-book creators through the mud with 'em. I said that they wouldn't have much trouble findin' comic-book creators out there that would be more than happy to jump on this sideshow with 'em. Seems like some folks don't mind bein' the bearded lady or Lobster Boy.

In a *"Beau Perfect World,"* I'd like to think that there aren't any people in comics who would subject themselves and their careers to this, but the sad fact is there are. Those of ya out there readin' this already know who ya are. If ya sign up for this, there is no way you can spin it so it seems right. You know it and I know it, but you'll do it just the same.

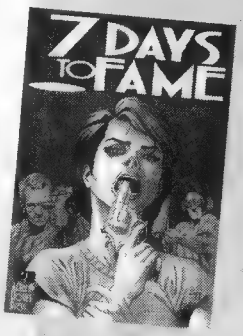
Look at the ratings of most reality TV shows. I'm in a minority. The ratings are great for the most part. That bein' true, I'm mighty happy to be in that minority. I've done some foolish, unmanly things in my sin-filled life, but bein' on a reality TV show isn't one I wanna be pegged with.

I don't know if this show will ever see the light of day. As you may or may not know, there is a huge pile of unused TV pilots and ideas out there. I guess there's a reason they call 'em piles. My dogs leave steamin' piles just like 'em in my neighbor's yard every night.

I don't have anger issues. The only issues I have are comic books.



***Other "Reality TV"-based comics include DC/Vertigo's* Cruel and Unusual *and After Hours Press'* 7 Days to Fame.**



BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at ***beau@flyingfistranch.com*** or visit his website: ***www.flyingfistranch.com***
Column © 2005 Beau Smith

As summer ends ...

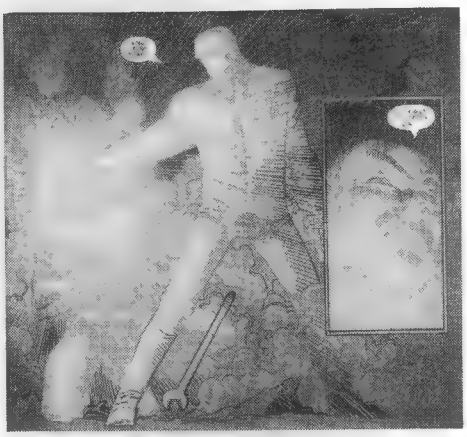
Time to reflect

by **TONY ISABELLA**

We lost a lot of good people this summer. Some I knew, some I didn't know well, some I'd never met.

If winter is slumber and spring is birth, and summer is life, then autumn rounds out to be reflection. It's a time of year when the leaves are down and the harvest is in and the perennials are gone. Mother Earth just closed up the drapes on another year and it's time to reflect on what's come before.

— Mitchell Burgess
Northern Exposure,
Thanksgiving, 1992



I've been writing about the comics community, and this summer crystallized what it means to me. Between working my way out of a few health concerns and watching the repairs and renovation of Casa Isabella move along far too slowly — the work was supposed to have been completed by the end of July, and I'll give you odds it won't have been completed by the time you read this column — I didn't get to enjoy or celebrate or even grieve with that community in person.

Even so, I never felt detached from it.

We lost a lot of good people this summer. Some I knew, some I didn't know well, some I'd never met. Mourning them here doesn't seem like a proper fit for this column — too little space to come close to doing them justice — but it seems remiss not to at least bow my head and offer a prayer for John Albano, Jim Aparo, Paul Cassidy, Bruce Hamilton, Anne Mooney, Selby Kelly, Sam Kweskin, Sam Loeb, Owen McCarron, and Byron Preiss. My good thoughts go out to all those who knew and loved them.

Whatever concerns I have about various aspects of the comics industry, I'm thrilled to see sales on the upswing, readers getting passionate about titles, creators doing great work and landing good contracts, conventions drawing record numbers, and the success of movies like *Batman Begins* and *Fantastic Four*. I may be celebrating from a distance, but I'm celebrating, nonetheless.

Likewise, even though my circumstances keep me confined to my comfortable-if-unkempt garret, I still enjoy the fellowship of our community through such online forums as those found at CBGXtra.com (which includes my own special section), my other message board (*www.comicscommunity.com/boards/tony*), and a select few comics mailing lists. When I launch my *2006 Tony Isabella "Did You Miss Me?" Tour* and see my online pals in person,

The Tony Scale

Five Tonys: Anything getting this rating is among the best comicdom has to offer.

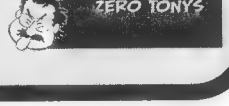
Four Tonys: I recommend anything earning this rating.

Three Tonys: This denotes something I find perfectly respectable.

Two Tonys: Basic judgment call. I found some value but not enough to recommend it.

One Tony: Buy something else.

Zero Tonys: Burn your money before buying any comic book receiving this rating.



it will be as if no time has passed since the last time I saw them face-to-face. For a kid who grew up exchanging letters and post cards — who could afford phone calls? — with Mark Evanier and Dwight Decker and Carl Gafford and so many others, this might be even better than the future we were promised in those old comic books and science-fiction magazines.

Here's something that caught me by surprise this summer. I've rediscovered my love for Marvel Comics, the kind of love that drove me to get into the business over three decades ago. I was sorting several years of comics loaned to me by a friend and got the notion to catch up on titles I'd read haphazardly, at best, as well as some of the new kids on the Marvel block.

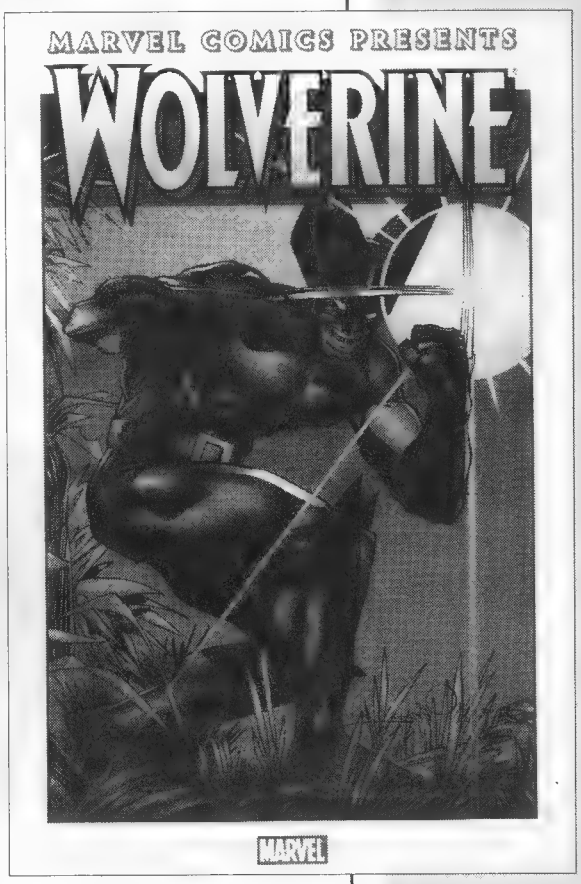
I'm halfway through *House of M* as I write this column and I'm digging through the boxes for all the spin-off issues. I never did that with previous major events from Marvel or any other publisher.

I got current with *The* (old) *Avengers* and several of the "Ultimate" titles. I'm trying to decide if I want to read several years' worth of *Daredevil* or *Ultimate X-Men* next. It's not that everything I'm reading is terrific — it isn't — but I'm getting a genuine sense of excitement from these comics. I wish I could find my *Merry Marvel Marching Society* membership card.

So, in honor of Marvel making my stay-at-home summer a little more fun, their comics get the spotlight treatment in this column. Face front, true believers … because it's easier to read the reviews that way.

I was sorting several years of comics loaned to me by a friend and got the notion to catch up on titles I'd read haphazardly.

Marvel Comics Presents: Wolverine Vol. 1
by Chris Claremont, John Buscema, and Klaus Janson



Marvel Comics Presents: Wolverine **Vol. 1** ($12.99) reprints the 1988 Wolverine serial that originally ran in the first 10 issues of the biweekly *Marvel Comics Presents*. Written by Chris Claremont with art by John Buscema and Klaus Janson, this story introduced Madripoor, the island country where "anything goes and everything is for sale" and which is Logan's home away from home for quite a few adventures.

At the time this story appeared, the X-Men were believed dead, and a restless Wolverine sometimes walked among men trying to keep as low a profile as possible. For him, that is. Going to Madripoor to fulfill the last request of a dying man, Logan finds himself in the middle of a battle between a ruthless crime lord and the woman who seeks to take that crime lord's place.

This is rugged and sometimes brutal adventure. Claremont does a fine job putting an exotically grim-and-gritty face on the Marvel universe, pitting Wolverine against remarkably vicious, yet mostly human, villains. Buscema and Janson deliver visuals wholly in sync with the scripts. This is my third time reading the story — I read it in serial form and then again in its entirety — and it holds up well, indeed.

I do have quibbles with this trade paperback collection. A glaring error in the original story had Wolverine being referred to as "Patch" before he had actually assumed his Madripoor "secret identity." It's a small thing but it could have been corrected in this reprinting.

More — I guess "annoying" would be the word — more annoying is the inclusion of the back-cover art for the original issues of *Marvel Comics Presents* #1-10. While the covers were wrap-around covers, they look goofy to me in this format. Your mileage may vary.

Marvel Comics Presents: Wolverine Vol. 1 is a bit pricey for its 80 pages of story, but the mitigating circumstances are that it reprints a really good story. On our usual scale of zero to five, this trade paperback earns four Tonys.

Astonishing X-Men #7-#11
by Joss Whedon and Paul Cassaday

Mild Spoilers ahead.

I confess to a disappointment with ***Astonishing X-Men*** by Joss Whedon and Paul Cassaday. Reading #7-11, I think it remains an exceedingly well-written and well-drawn series. However, due to its less-than-monthly frequency, it is less than the flagship X-Men title I'd hoped it would be.

It is less than the flagship X-Men title I'd hoped it would be.

Whedon's first story arc had a huge idea in the discovery of a "cure" for being a mutant and a ho-hum one in the introduction of an alien race out to destroy all mutants. Thus far, the former has been used for little more than jump-starting his second story arc.

As for the latter, well, we've seen lots of people hating mutants, though the denizens of "Breakworld" have a slightly different take on it, believing a mutant will destroy their civilization. I can relate; I feel the same way about TV reality shows.

This time out, Whedon has The Danger Room — The X-Men's god-like computerized training program — gaining sentience and trying to kill them and its kind-of sort-of creator Charles Xavier. It's been an exciting arc so far, filled with peril and bodily damage.

There are brilliant bits in these five issues.

Of course, part of my excitement comes from my hope that this means we've seen the last of The Danger Room, which has surely become the most overused excuse for contrived fight scenes in all of comics. Anything that sends that cliché packing is gonna score fairly huge with me.

There are brilliant bits in these five issues. The X-Men and The Fantastic Four fighting a giant monster in Manhattan is spiffy fun. The awkward moments between Kitty Pryde and an amazingly not-dead-any more Colossus are sweetly and painfully romantic. That a nasty offshoot of S.H.I.E.L.D. has a mole at The Xavier Institute is an intriguing sub-plot. Whedon also plays well with the large number of mutants at the Institute, especially in a scene in which the stars wear out every healer in the joint.

Astonishing X-Men isn't the quantum leap forward I had wanted but it's still a fine series and well worth reading whenever a new issue comes out. I give it four Tonys.

The New Avengers #1-#7

by Brian Michael Bendis, David Finch, and Steve McNiven

Mild Spoilers ahead.

This will sound like damning with faint praise, but I enjoyed ***The New Avengers* #1-7** ($2.25 each) more than I thought I would. I hadn't liked "Avengers Disassembled" and I'm not yet convinced this new group is an adequate replacement for the traditional team — this despite my digging of *House of M*. But writer Brian Michael Bendis and artists David Finch and Steve McNiven have kept me interested and reading while I make up my mind.

I do like Captain America's reasoning behind the reformation of The Avengers. That this team gets together more by chance than anything else appeals to me as a veteran reader and from a creative viewpoint. I like the interaction of Spider-Man and Luke Cage with Captain America and Iron Man. I like that Daredevil didn't join. I'm not sold on Spider-Woman, Wolverine, or The Sentry as members, but loved the appearance of Marvel writer Paul Jenkins in #7. Maybe Jenkins could become the Rick Jones or — dare I say? — Snapper Carr of this new team.

The first story arc set up nice possibilities for the future. The team is formed in the midst of a massive prison break, and there are dozens of super-villains still running free as a result. The new Avengers have come into conflict with the "dark underbelly of S.H.I.E.L.D.," and that made for a gripping adventure in the Savage Land.

I'm intrigued by the unanswered question of where the loyalties of Spider-Woman — S.H.I.E.L.D. agent Jessica Drew — actually lie.

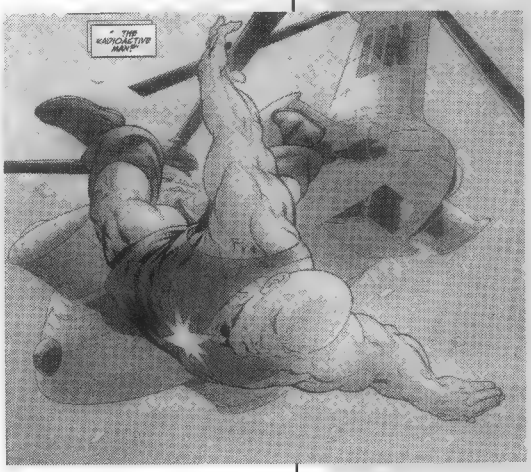
On the minus side, Wolverine remains a tough sell for me, and I've never been very comfortable with "evil S.H.I.E.L.D." stories or, by extension, "evil American government" stories. It's a logic thing for me. I distrust the current government more than any other in my lifetime, but I think the presence of super-heroes in the world would have changed it for the better, acting as yet another balance to abuses of power.

It's also a freshness thing; we're getting it in this book, in *Astonishing X-Men*, in all the Ultimate titles, in *Black Panther*, in … you get the idea. Even someone like me, who is big on echoes of the real world in super-hero comics, wants to see more variety than this in those comics.

The New Avengers #1-7 earn a respectable three Tonys and also my continued attention. Show me what you've got, kids.

The New Thunderbolts #1-#10

by Fabian Nicieza, Tom Grummett, and Gary Erskine



***The New Thunderbolts* #1-10** ($2.99 each) are proof of just how rich Kurt Busiek's concept for the first *Thunderbolts* series was. Writer Fabian Nicieza — with the occasional assist from Busiek — examines super-villains from a much different perspective from what is usually found in super-hero comics. Some team members are sincere in their desire to reform and pay their debts to society. Some are seemingly trapped in their bad habits. Some are callously playing the angles. It's a volatile mix that, more than virtually any other Marvel title, keeps readers guessing.

Anything can — and does — happen to these characters.

Nicieza's writing is at its best on this title. Penciller Tom Grummett is doing top-of-the-line super-hero art: straightforward, action-packed, and emotional. Inker Gary Erskine is a good match for Grummett. My quibbles are small, indeed: I don't much like Captain Whiney-Boy — I mean, Genis or Photon or whatever he calls himself of late — and the current Killgrave the Purple Man storyline gets sidetracked for a *House of M* issue.

These quibbles don't cost *The New Thunderbolts* "points." This relaunch gets the full five Tonys.

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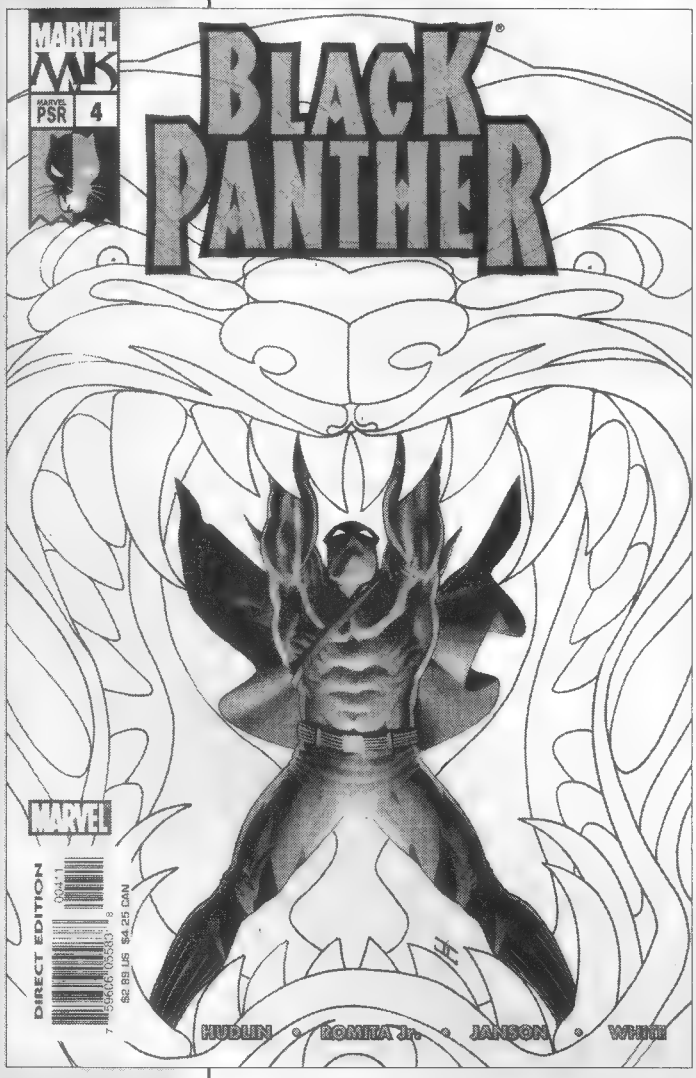
Black Panther #1-#6

by Reginald Hudlin, John Romita Jr., and Klaus Janson



Mild Spoilers ahead.

***Black Panther* #1-6** ($2.99 each) are a wild ride, courtesy of writer Reginald Hudlin, penciller John Romita Jr., and inker Klaus Janson. Although the earliest issues don't give readers much screen time with T'Challa in sacred panther garb, Hudlin's history of Wakanda provides ample spectacle to compensate for the lack. The gathering of the forces arrayed against our hero and his country is sometimes slow, but the tension builds to satisfying all-out action in the moderately more brutal modern-day equivalent of the mighty Marvel manner. This is an exciting series.

While a new-to-Marvel reader can easily get into this series, this first story arc did cause confusion for this egregiously lapsed true believer. For example:

When did Klaw go from being a goofy-looking creature made of sound to the skilled strategist who only looks goofy when his arm turns into weapons bigger than he is? He's more impressive in this incarnation, but when did this happen?

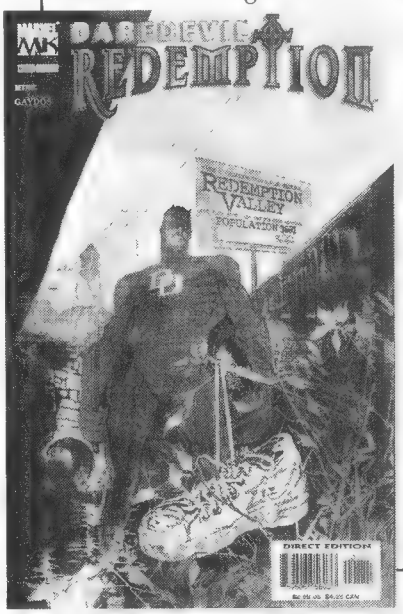
Is The Radioactive Man who appears in this series the same one who is appearing in *The New Thunderbolts?* It's almost impossible to reconcile the two personalities.

Where did this new Black Knight come from? Whatever happened to the old Black Knight? I need a scorecard!

None of my confusion affects my high regard for *Black Panther.* Even the "evil American government" subplot wasn't entirely out of place here, though it may well have some readers howling. Hudlin at least makes an effort to show the government's thinking, flawed though he or I might consider that thinking.

Black Panther has received much well-earned acclaim, and I'm jumping on that bandwagon, as well. These first six issues earn the full five out of five Tonys.

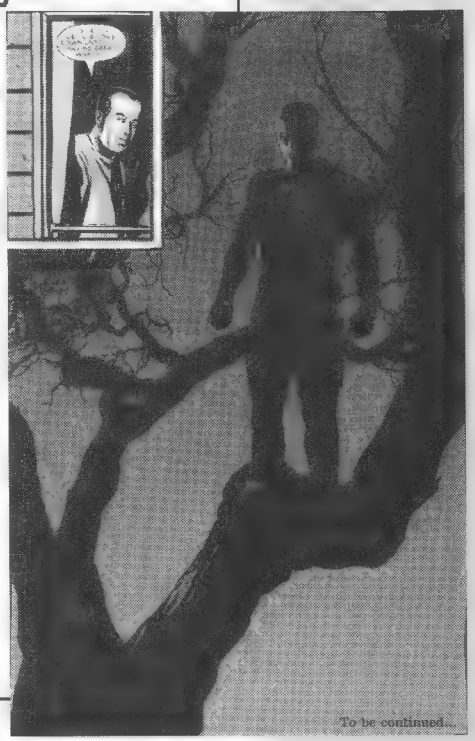
Daredevil: Redemption #1-#6
by David Hine and Michael Gaydos



***Daredevil: Redemption* #1-6** ($2.99 each) is a legal thriller and murder mystery that will kick you in the guts. In a gripping tale by David Hine, Matt Murdock travels to Alabama to defend an outcast teen-ager accused of a savage murder. Michael Gaydos completes the script with art so evocative of the human tragedy it was sometimes painful to read these comics. And that's all I will say about this story. You need to read it yourself.

Daredevil: Redemption is the stuff award nominations are made of. I give it five Tonys and my further recommendation that, if you read no other work I review this month, you read this one. If you can't find the comics, a trade paperback of the series will be available in October.

I can't offer you better than *Daredevil: Redemption* this time around. See you next time.



Ultimates 2
by Mark Millar, Brian Hitch, and Paul Neary

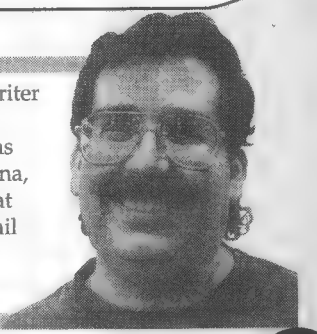
For me, the trick to being able to read and enjoy ***Ultimates* 2** ($2.99 per issue) is to forget the characters therein are supposed to be alternate versions of the real Avengers. It is not a trick I've mastered.

No matter *how* good Mark Millar's stories may be — and they are quite good and filled with surprises I don't see coming — it grates on me to see Captain America portrayed as a fascist thug, The Wasp as a tramp, and Hank Pym as a wife-beater. OK, yes, writers of the traditional Marvel universe gave us those last two, but it's my review and I'll complain if I want to.

On the other hand, there's much appeal for me in the recasting of Hawkeye as a devoted family man, Iron Man as a kind of straight Oscar Wilde struggling to contribute in spite of his myriad flaws, and Thor as a perhaps-delusional champion of human rights. Mention should also be made of Bruce Banner, who shows amazing nobility in the aftermath of The Hulk's murderous rage. These are enormously interesting heroes.

That said, *Ultimates 2* revels in brutality and sleaziness that border on and sometime achieve the depth of savage pandering to the gore-and-whore aficionados. Sadly, that tempers my appreciation of Millar's skill and the exceptional Bryan Hitch and Paul Neary art ... and lowers my estimation of the title.

Ultimates 2 gets three out of five Tonys. I'll give you odds that as many readers will think that's too high a score, as those who will think it's too low.



TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com!**

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REVIEWS

PICK OF THE MONTH COMIC BOOK

***Fables* #40**

DC/Vertigo

$2.75, color, 32 pgs., available now

Writer: Bill Willingham; Artist: Mark Buckingham

reviewed by **Michael Tierney** ★★★★

Fables has consistently been one of the best ongoing comics series on the market. This issue features the return of Pinocchio as a flesh and blood boy, and Red Riding Hood makes her first legitimate appearance.

Boy Blue may be trapped like a bird in a cage on the cover, but the 40th issue of *Fables* unlocks the secret of The Adversary's true identity. Sure, you may have thought that Boy Blue killed The Adversary a couple of issues past, but looks can be deceiving.

There is no deception this time. The question of The Adversary's secret identity is finally and fully explained. That identity will both surprise you and make complete sense to you. Here's a hint: The Adversary's Fable name has been spoken repeatedly throughout the series. And I'll give you one final hint: This issue's cover holds additional clues to that identity. If you can't figure it out from that, then you'll just have to buy the issue.

You won't be disappointed!

www.dccomics.com

Revelation #1

Dark Horse

$2.99, color, 32 pgs., available now

Writer: Paul Jenkins; Artists: Humberto Ramos, Leonardo Olea

reviewed by **Tim Lasiuta** ★★½

English detective Charlie Northern has a difficult assignment. "Hired" by childhood friend Cardinal Marcel LeClair to find out who killed Cardinal William Richleau and to learn what exactly is going on in the catacombs beneath the Vatican, Northern encounters a problem in Cardinal Toscianni.

How do you start investigating, when the evidence has been swept clean by rain, a zealous cleaning staff, and nervous clergy? Five Swiss guards witnessed the cardinal's fall from grace (from the window) but they may not talk. Incomplete police records don't help, either.

Both story and art are fascinating. The art by Humberto Ramos and Leonardo Olea is inspired, and the rainy look is well done. The long hall shots on pages 15 through 19 are moody and reinforce the cold Cardinal Toscianni. This tale could not have worked in full sunlight, and the catacomb setting adds to the mystery of this Vatican-inspired investigation.

If you enjoyed *Name of the Rose* by Umberto Eco, this one will keep you glued to the last page.

www.darkhorse.com

Godland #1

Image

$2.99, color, 32 pgs., available now

Writer: Joe Casey

Artist: Tom Scioli

reviewed by **S.A. Bennett** ★★★

Former astronaut Adam Archer received incredible cosmic powers while on a mission to Mars: powers that he uses for America's defense. Chasing a falling meteor to the Great Wall of China, he discovers it has an occupant: a big, green, alien-language-speaking dog. We cut away briefly to the Arctic, where the villain Discordia is torturing super-hero Crashman. And, just when it looks as if Adam and the creature might have a meeting of minds, enter the sincerely creepy-looking Basil Cronus.

It's nice knowing there are still people out there interested in doing a good, old-fashioned, Jack Kirby-styled comic — especially featuring the more cosmic themes Kirby played with in the '70s, which are on display here. Meaning sagas abounding in super-powered beings, rather than super-heroes as such.

Joe Casey frequently overthinks his projects, densely packing them with ideas to the point at which they're nearly impenetrable. But *Godland* is wild fun told in a crystal-clear manner, thanks in large part to Tom Scioli's work; it's a bit rough but gets the job done.

www.imagecomics.com

Sabrina the Teenage Witch #68

Archie

$2.25, color, 32 pgs., available now

Writer: Tania Del Rio

Artists: Del Rio, Chris Lie, Jim Amash, Andrew Pepoy

reviewed by **Jack Abramowitz** ★★½

Sabrina is a title I purchase for my kids and don't normally read. My interest in the title decreased when it abandoned the Archie house style for that of the cartoon, and disappeared altogether when it transformed into its current manga look.

I picked up the current issue because of the cover banner proclaiming a special Josie and the Pussycats manga story. The Josie backup turned out to be the usual Archie filler, but the lead story was refreshingly strong.

Sabrina's boyfriend Harvey is gone for the summer, so she takes an internship in the other realm. The set-up sounds like any generic *Archie* or *Betty and Veronica* story, but there's cloak-and-dagger intrigue going on behind the scenes. Why does the queen of the magic realm want Sabrina to show her how she does magic? What's Shinji's relationship to the defeated rebellion of the "Four Blades"? And what's this mysterious flashback to Sabrina the toddler witch?

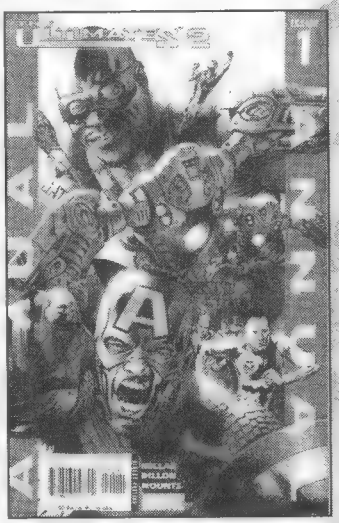
Lack of interest in manga Sabrina notwithstanding, the story is pleasantly compelling and — aargh! — to be continued.

www.archiecomics.com

The Ultimates Annual #1

Marvel

$3.99, color, 48 pgs., available now
Writer: Mark Millar
Artist: Steve Dillon
reviewed by **Tim Lasiuta** ★★½



Exactly how vigilant do Nick Fury and The Ultimates have to be? Mark Millar answers that question, and the outcome is interesting.

The rock stars of the super-hero world, The Ultimates, find themselves rescuing a hijacked airliner, deciding exactly what kind of costume they should wear (black leather is out; so *Matrix*), and exactly what kind of role Lieberman is to play in the Super Soldier program. All the while, Nick Fury finds out that there's a contract for his assassination. The problem is that it's Nick who put the hit out!

The theme of this book: "Exactly when do you use a super-hero/Super Soldier? Do you tell anyone?" Also, the question lingers: Why did Steve Rogers survive the Super Soldier formula, while others didn't? Fury would die to know the answer.

There are plenty of other distractions. The Ultimate Defenders, on the edge of their rise to fame, the costume Lieberman is given, his death after saving 57 from a deadly fire, and the art (check out Pages 5 and 6) combine to make this one great issue!

www.marvel.com

Season of the Witch #0

Image

$2.50, b/w, 24 pgs., available now
Writer: Jai Nitz
Artist: Kevin Sharpe
reviewed by **S.A. Bennett** ★★

In the fantasy realm of Asmando, 14-year-old Jessica (who goes unnamed in the story) is a queen and something called a "spell sword," apparently a warrior equally adept at sword and sorcery. She kills orcs because they're bad, then kills a bunch of helpless female orcs and their children.

Zero issues are supposed to introduce upcoming series, but this doesn't do a very good job of establishing the characters and situations of *Season of the Witch*. If the premise is (as suggested in solicitations for the first issue) an ordinary Earth thrown into a magical medieval world, readers won't find any of that in this 12-page story. And, if Jessica really *is* 14, I'm uncomfortable about how she dresses. (Not to mention having her slaughter the defenseless and feel really good about it.)

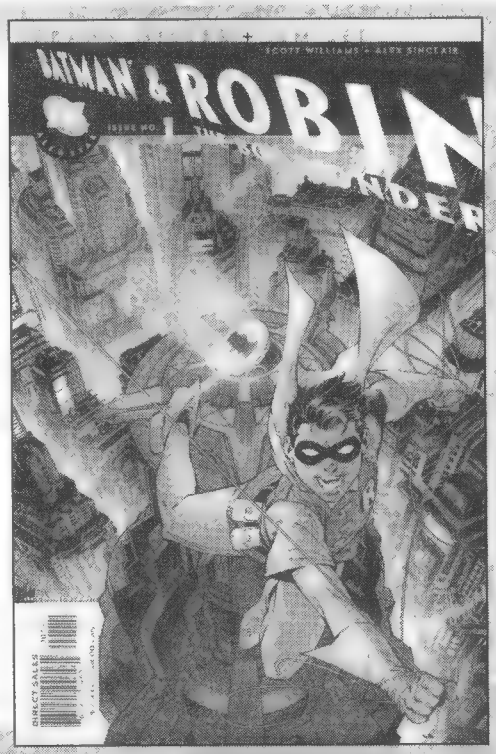
Basically, this is *Buffy the Barbarian*, a professionally executed (not particularly original) fantasy — and, for what it is, it's not bad. This reasonably priced package also includes character designs, pinups, and an introductory text page.

www.imagecomics.com

All-Star Batman & Robin, The Boy Wonder #1

DC

$2.99, color, 36 pgs., available now
Writer: Frank Miller; Artist: Jim Lee
reviewed by **Brett Weiss** ★★★½



This issue just *has* to get the four-star treatment, right? It's written by the genius responsible for the brilliant *Batman: The Dark Knight* and "Batman: Year One" and is drawn by Jim "Hush" Lee, one of the best modern Batman artists in the biz.

So it's entirely above reproach, right? Well, not quite. It's very good, no doubt about it, even *great* at times, but let's not be handing out any Eisner Awards just yet.

All Star Batman & Robin #1 is a beautifully drawn, tautly written piece of work that no fan of The Caped Crusader or The Boy Wonder should do without. Lee has apparently dispensed with pencils and other mundane tools of the trade in favor of a magic wand (check out the Robin cover, which virtually flies off the page), while Frank Miller's film *noir*-influenced scripting is the literary equivalent of a flurry of punches from a prize fighter.

Traditionalists may find fault, however, with the gratuitous shots of a scantly clad Vicki Vale and with the sinister reworking of Dick Grayson's origin.

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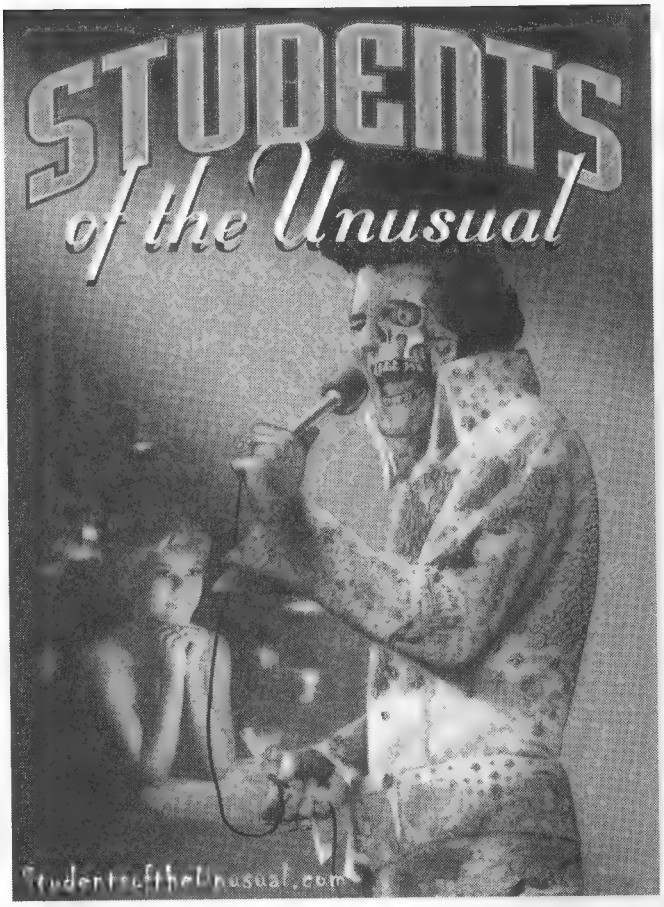

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DEADBEATS #73

Years ago, young woodland scouts Dakota Kane and Cain VanSloan narrowly escaped a monstrous backwoods beast. Now that terror reaches forward to Mystic Grove's present, in **"Stand With Me!"** by **Richard Howell** and **Ricardo Villagran.**

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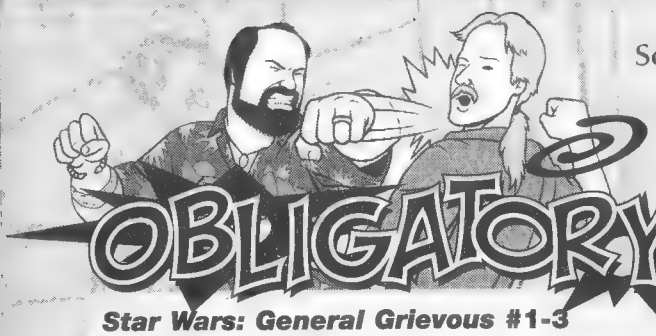


Sometimes our reviewers just don't agree!

OBLIGATORY FIGHT SCENE!

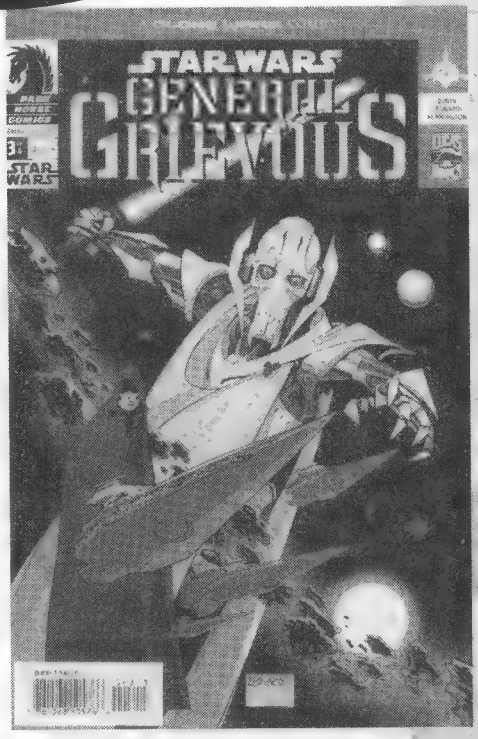
Star Wars: General Grievous #1-3

Dark Horse

$2.99@, color, 32 pgs.@, available now

Writer: Chuck Dixon; Artists: Rick Leonardi, Mark Pennington

discussed by **Jim Johnson and John Petty**



Jim Johnson: General Grievous. You're much shorter than I expected. . Oops, I've already lapsed into quoting dialogue from *Star Wars Episode III: Revenge of the Sith*. Nonetheless, this mini-series is shorter than expected, considering Grievous was one of the film's most anticipated characters. But the first two issues gave rabid *Star Wars* fans a bone to chew on prior to the film's release, and the subsequent one served as a tasty, if tardy, dessert. Dixon's story about Grievous' separatist attack on the homeworld of some familiar creatures and his subsequent discovery of a group of young Jedi isn't an awe-inspiring story but it's a cool peek at a character whose presence in the movie was all too brief. A thought of your own, Master Petty-Wan?

John Petty: These aren't the comics you're looking for. Move along, Jar-Jar Johnson. General Grievous was, indeed, one of the most intriguing characters from *Revenge of the Sith*, and I was hoping that this mini-series would provide a bit more insight into this fascinating character. Unfortunately, this is a dull, pointless tale about a group of forgettable Jedi who mill about for a few issues accomplishing nothing. Yes, Grievous kills a lot of people. We get that he's evil. But that's pretty light for a full three issues. This would have been an excellent opportunity to delineate a great character and add depth to the *Star Wars* universe. It's too bad that that opportunity was wasted and that Grievous comes across as just another murderous thug.

Johnson: Your Jedi powers won't work on me, boy. Dixon's portrayal of Grievous as an emotionless killer is exactly the kind of thing that further defines the character. The movie exhibits his skills as a villainous master of Jedi fighting skills, but it doesn't get the opportunity to show the evil he's truly capable of. This comic, like any worthwhile entry in the expanded *Star Wars* universe, enhances what we get to see in the film. It would have been nice if the story and art had been better; Leonardi and Pennington draw a mean General and not much else; but it's satisfying enough. The title's biggest sin is its lateness; one issue still remains, and it's been more than two months since the movie's release.

Petty: There is … another. Yes, there is one more issue. It'll come out the same week as *Daredevil: Father* #2. Don't hold your breath. Seriously, I don't see the Grievous presented here as an emotionless killer as much as I see him as a flat, one-dimensional character who only seems tough because we're told he's tough. If you've seen *ROTS*, you already know more about Grievous than you'll find in this tired, plodding story, which contributes nothing to the mythology and merely fills a bunch of otherwise blank pages. The art is likewise flat and uninteresting, and it's not helped by mind-numbingly dull colors. This is, without a doubt, the *Star Wars Holiday Special* of comics, and that's not a compliment.

Johnson: Watch your mouth, kid, or you're gonna find yourself floating home. There isn't a *Star Wars* comic out there that's as bad as that. A lot have come close, of course, but this isn't one of them. This bickering is pointless.

Petty: If there is a bright center to the universe, this is the mini-series it's furthest from. This story should, without delay, be encased in carbonite and fed to a Rancor. Reading this mini makes me feel as if millions of voices suddenly cried out in terror and were suddenly … Oh, you get the idea.

Johnson: So be it. Jedi.

www.darkhorse.com

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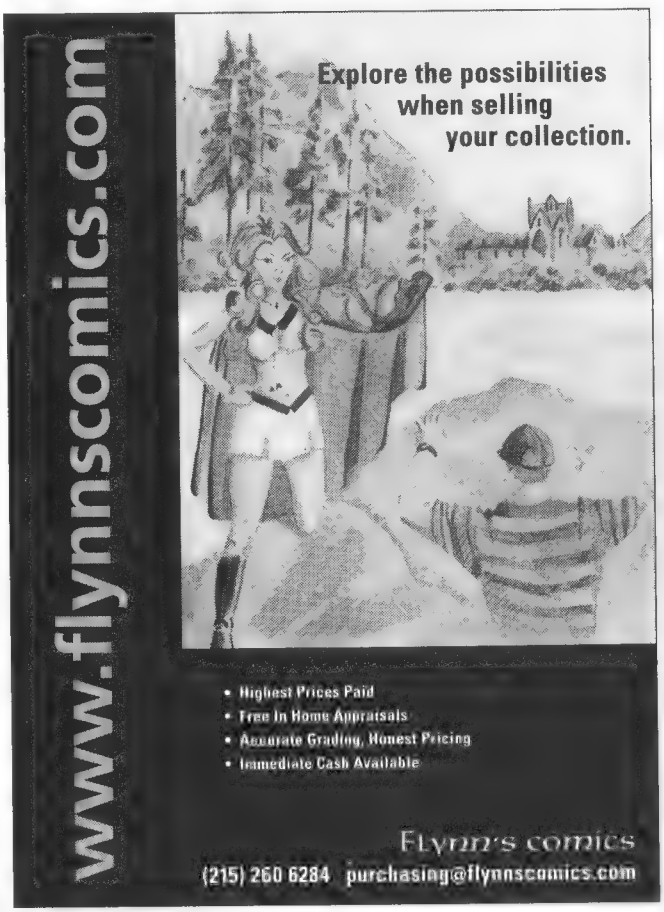


INDIES FROM THE CONS

DRUNKEN MONKEYS

THE NEW MONKEES

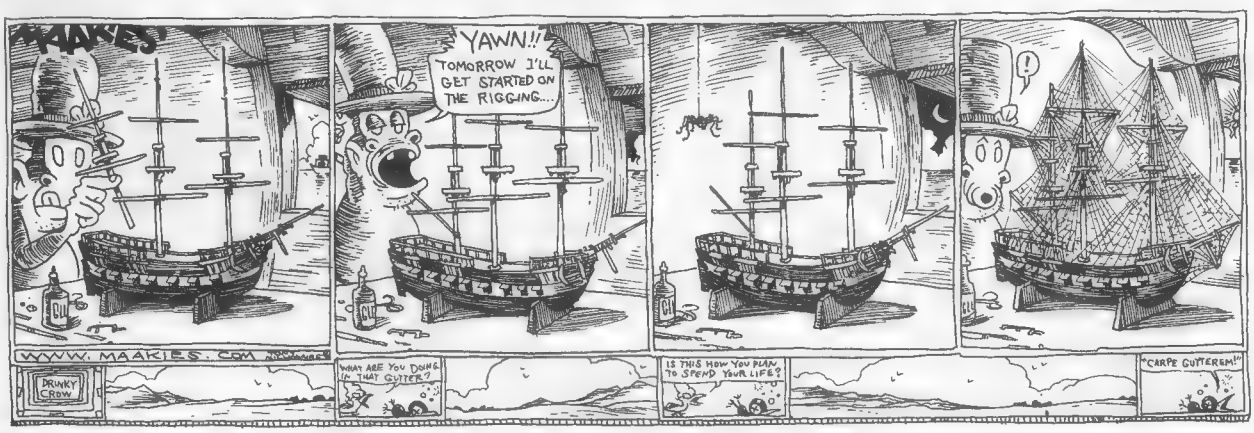
by **HEIDI MACDONALD**

If you like one, you'll want them all, since Millionaire's work rings an endlessly inventive series of changes on pet themes.

Another notch has been carved in our convention belt, as the Wizard World Chicago show is now history. As I told several people, coming a mere three weeks after Comic-Con International: San Diego, pros had only two and a half weeks, practically speaking, to recover from the really, really big show before heading to Rosemont to set up. Luckily, Chicago is a far more laid-back show, as it *has* to be when everyone is functionally brain-dead. Anyway, I saw some old pals and even made a few new ones. People gave me comics, so I'm just going to dig right through the pile and let the chips fall where they may.

Maakies: Der Struwelmaakies (Fantagraphics Books, $19.95) Ah, I lied, this has been kicking around the house for a while, but I forgot to go into rhapsodic mode. Tony Millionaire is one of my most favorite cartoonists in the whole world. *Maakies* is his weekly comic strip that runs in various alternative newspapers around the country. This is the fourth collection of the strip — previous volumes include *Maakies*, *The House at Maakies Corner*, and *When We Were Very Maakies*. If you like one, you'll want them all, since Millionaire's work rings an endlessly inventive series of changes on pet themes. They include, in no particular order: old sailing ships, pirates, drinking, barfing, wistful fatalism, whales fighting giant squid, outer space, lust, and bad breath. The main characters are Uncle Gabby (a brazen sock monkey sailor) and Drinky Crow (his drunken sidekick). Actually, Gabby is usually drunk, too. The duo is nominally hands on an old fashioned sailing ship, but Millionaire pays no real attention to continuity except that of his wandering imagination. We might find them on some far-away planet or on shore leave playing with cows. Other strips feature savage insect battles or exercises in scatological humor.

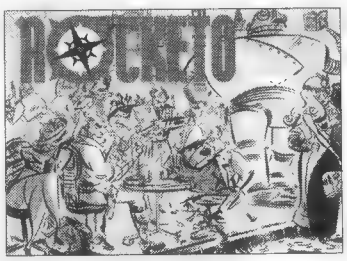
What makes *Maakies* extraordinary is the art, a lavish pen and ink style that hasn't been in fashion for nearly 100 years, and looking at this book will make you weep for those days. Aside from his skill with rendering, Millionaire's art has its own ineffable eeriness and romanticism that mix into a heady brew that's both epic and foul, usually at the same time. Designer Chip Kidd presents the strips in an oversized horizontal format that gives the art full room to blossom. A strip may be a vivid scene of fighting ships, the roil of the sea and clouds captured perfectly, with the punch line Drinky's rage over a broken bottle of rum. The laughs here are mostly dark and sordid,



but, then, Millionaire will throw in a strip that's nothing but beautiful renderings of old buildings or landscapes.

It's baffling, but nothing in *Maakies* makes any sense except for its own love affair with senseless beauty. That's more than enough. The easily offended may wish to look elsewhere, but for those who can appreciate a true original, Millionaire's work will repay many readings.

***Rocketo* #0** (Speakeasy, $2.99) Speaking of the epic, Frank Espinosa's new comic is another one that ventures into uncharted territory for adventure. It's one of the first books from Speakeasy, a new publisher, based in Canada, that, after only four months, is already creating a stir and becoming the go-to place for many creators. *Rocketo* made its debut at San Diego and has already gotten quite a buzz going as one of the most unusual new comic books in quite a while. I picked up a pile of Speakeasy books at various shows this summer, and they are all beautifully produced and have solid concepts. I'll have more to say about the line next month, but for now we'll stick with *Rocketo*.



"It's been 10 silent years since the last great adventure," the book begins, surely an opening that promises much. This "zero" issue is an introduction to the ongoing series, and we meet Thadeus J. Thadeus, the captain of an unusual vessel: a giant walking robot. As the story opens, he's waiting for the arrival of Rocketo Garrison, a great-map-maker adventurer. This brief yarn takes them to the island of the Sirens, based on Homer's dangerous maidens. Despite the sound-baffling helmets they wear, the expedition does not go as planned.

Espinosa is an animator, and the art is lovely, aided by beautiful, pastel coloring that recalls classic children's illustrations. The style is reminiscent of Scott Morse, another animator-cartoonist. I love the grand sense of adventure here — Espinosa has created a world based on our own, just a little more fabulous — and the writing, aided by Marie Taylor, truly captures a feeling of hidden perils and epic journeys to come. I found the art a little hard to follow, however — Espinosa sometimes sacrifices clear storytelling for beautiful design, and the action is sometimes lost in the lush colored backgrounds. Despite these caveats, this is a thrilling debut, and I'm looking forward to Rocketo's continuing adventures.

***The Sean Ward Electric Comics Freak-Out* #5** (Sean Ward Productions, no price given) I met Sean Ward standing around at the Speakeasy booth in Rosemont, and his comic is soon to be collected from them. It appears that Ward is a bit of a local scenester in his native Toronto — he got his start selling comics on the street to total strangers and now throws big release parties to celebrate each comic. His website (*www.seanward.net*) is full of photos of other cute young Toronto scenesters. As I flipped through this book, I was, to be frank, expecting an underground humor book, but was pleasantly surprised to find it was more like an update of *The Monkees* than anything else. This issue spotlights The Changing Color, the biggest band in the world, and complications in their lives from both a talking Pez dispenser (called a Pez machine for comic effect throughout) and a crooked record label exec who wants to break the band up so that he can get a solo album from Rory Chetland, one of the band members.

I was, to be frank, expecting an underground humor book, but was pleasantly surprised to find it was more like an update of *The Monkees* than anything else.

It's a cute, lively story, and Ward knows a lot about music industry shenanigans, which make for unexpected plot twists. Unfortunately, the copy of the book I got had several blank pages that hadn't printed, making the story a bit hard to follow, to say the least. Ward's art is minimal, and its strongest influence seems to be *Yellow Submarine*, which is in keeping with the theme. But at least you can tell the characters apart, and the storytelling is easy to follow. The story (what I could read of it) is actually the strongest part of the book — which I wasn't expecting at all. I'm going to try to find a full copy of this and back issues. I'm told Speakeasy will be collecting it early next year, conveniently enabling me to achieve both goals.

Our Most Beloved (Rykodisc, $14.98) by James Kochalka Superstar. Surprise! This is actually a music CD, which includes a bonus DVD of extra videos and stuff. Kochalka is best known as a cartoonist (*Sketchbook Diaries, Monkey vs. Robot*) but he has a parallel career as a recording artist, and Rykodisc has help-

fully collected and remastered his greatest hits on one handy CD. Warning: Unless you like They Might be Giants, Ween, and the early experimental work of Beck, you will likely be appalled or bored by this collection of goofy, childlike ditties with titles like "Bad Astronaut" and the classic "Monkey vs. Robot." Kochalka's singing stylings are not very often smooth, but he has an engaging delivery on such lyrics as *"Monkey play in the jungle, Robot work in the factory. They will have a giant rumble, Monkey versus Robot."* The genres range from accomplished hard rock to simple Casio noodling, while the lyrics cover such topics as sex, Ozzy Osborne, and a frog on top of a skyscraper. Something for everyone!

I'm a long time aficionado of weird music, and *Our Most Beloved* has earned a place on my iPod, along with *Space Ghost's Musical Bar-be-cue*, which it often resembles, especially when Brak is singing. (I'm also fond of the Punky Brewskies, Kochalka's rap side project.) A few songs, like "Don't Trust Whitey," touch on a deeper, more ironic meaning, but most of this album is just silly fun, and in a few places it's hilarious. Warning: Not for kids, although you might think it is at first.

Hunter-Killer Collected Edition (Top Cow, $4.99) It's the comic you never thought I would review! A super-hero comic! (Or a sort of action-adventure super-hero comic.) It was in the pile, and the creators — Mark Waid and Marc Silvestri — are among the best at what they do, so I thought I would give it a try.

And it didn't suck. Most mainstream super-hero-ish comics turn me off in the first few pages because they're so rooted in continuity that I have to have read a year's worth of issues just to understand what's going on. This is a "bumper edition" collecting the first three issues and a "zero" issue, so it's a good jumping-on point, and the 80 pages give me enough meat to actually get into the story.

Ah, yes, the story. The government has "accidentally" unleashed a bunch of rogue "Ultra sapiens" on the world, and the "Hunter-Killers" are other ultra-sapiens dispatched to bring them in — dead or alive. In the first few pages, we meet Samantha, the leader of a group of Hunter-Killers who are after "the catalog," which has the locations of the rest of the ultra sapiens. We also meet "Wolf," a ruthless ultra-sapien with his own agenda — and Ellis, a sheltered 20-year-old man who has been raised in isolation by his hippie parents. Commence mayhem.

Waid is one of the better writers in this genre and he keeps things moving with several action set pieces — including a mid-air chase off a cliff with teleporters — that are novel and exciting. Silvestri's art, slick and hard-edged, is more than up to the challenge of capturing the explosions and intense expressions, even if Samantha does have the kind of high-tech plastic breasts that stay the same even when she's falling upside down. As with many of the big artists these days — Brian Hitch, David Finch — Silvestri's attractive character designs, steely jawed and manga-haired, do the job of characterization, since the script takes itself a bit too seriously.

Reading this comic, which is so different from my normal reading matter, was sort of strange. I recognize Silvestri's talents, but he just doesn't seem to draw anything without it looking like a fight scene. An affectionate scene between an older couple is drawn in the same tortured style as a chase scene. I guess this is the whole "widescreen" style that the Image guys more or less invented back in the day, but I like a little more nuance in my comics. Nonetheless, for an action-yarn with twists and intelligence, *Hunter-Killer* works just fine, if that's what you're looking for. This was like a chocolate Popsicle: It didn't do much good but it tasted nice.

I guess this is the whole "widescreen" style that the Image guys more or less invented back in the day, but I like a little more nuance in my comics.

Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comixace@aol.com**!

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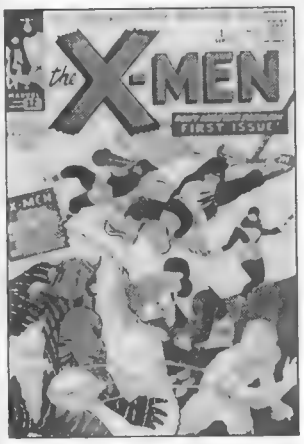

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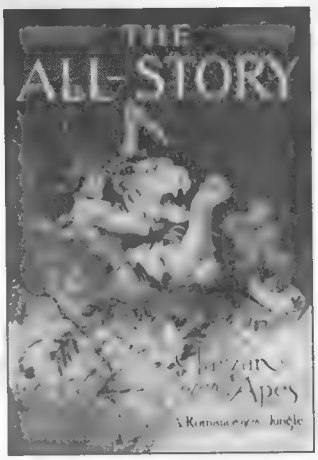

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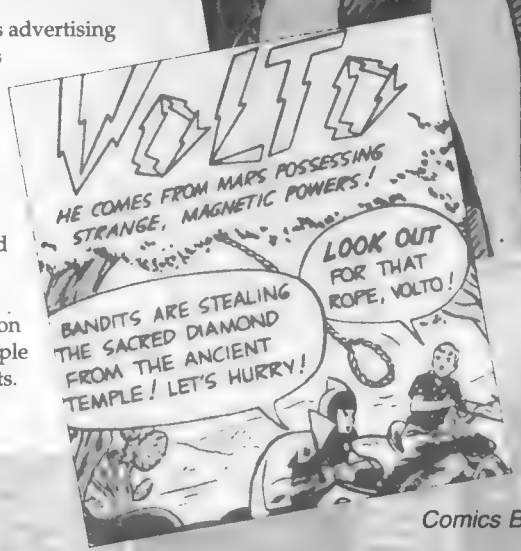


Big Fun #3

American Comic Archive

$9.95, b/w, 64 pgs., available now

Writers and artists: Various

reviewed by **S.A. Bennett** ★★★★

Big Fun is, without question, both the most expensive and eclectic comic-strip reprint collection printed today, but each new issue is always welcome and more than worth the price. First, there's a chunk of Leslie Turner's *Captain Easy* containing (as far as I know) the first mention of Alcoholics Anonymous in a strip, which sadly becomes bogged down in a weak romantic drama. Next, Easy has to rescue old pal Wash Tubbs from one of those postage-stamp-sized South American countries the two used to visit before the war, but it's just not the same.

There are more great Frank Robbins advertising comics for forgotten products (Kolynos tooth "paste," anyone?) but the highlights are several featuring Volto from Mars, a super-hero who shuns crime fighting to shill for a breakfast cereal.

Finally, there's a nice Bert Christman *Scorchy Smith* sequence that's good enough to withstand comparison with the previous Noel Sickles continuities. This is followed by a critical appreciation of the mostly forgotten artist and a couple of stunning *Lance* pages by Warren Tufts.

www.americancomicarchives.com

PICK OF THE MONTH INDY

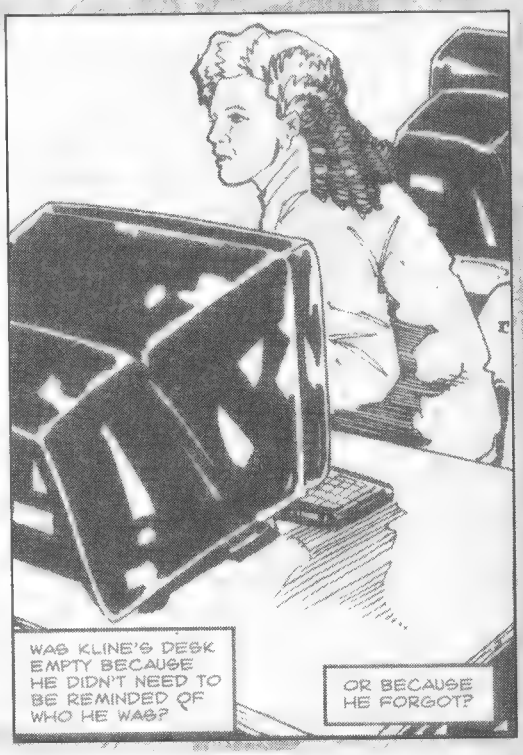
Wasted Minute #3

Yellow Nightmare Press

$2.50, b/w, 32 pgs., available now

Writer: Lewis Helfano; Artist: Mister E

reviewed by **Ray Sidman** ★★★



This little-known series is two parts *The Incredibles* with three parts *Slacker Manifesto* thrown in, at least for this issue. Herein exists a world of super-heroes (and, presumably super-villains, though none appear in this issue) who have been ordered to surrender their status and live ordinary lives. Without using their powers, they're mostly like us — with the disadvantage that, in pursuing the betterment of mankind with their powers, they've neglected getting that MA from Harvard … so many of them (even those with hyper-intelligence as a power) are stuck in Joe jobs.

Like many workers, they're tired of low pay, demanding hours, and zero job satisfaction. This is one story about a group of super-hero friends who learn how to cope with these conditions.

The key to the appeal behind *Wasted Minute* is the writing by Lewis Helfano. The dialogue isn't stellar, but the situations and flow of the story work well and remain entertaining throughout the one-shot issue. Oh, and don't be put off by the cover: It's not a living-dead comic book, and it is a fitting cover. The art isn't stellar but it does the job.

www.wastedminute.com

Mr. T #1

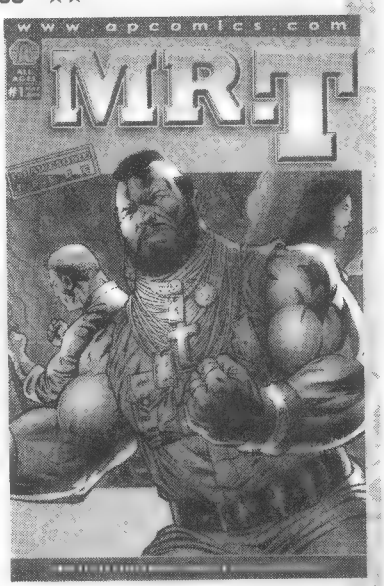
APComics

$3.50, color, 28 pgs., available now

Writer: Chris Bunting

Artist: Neil Edwards

reviewed by **Brett Weiss** ★★



Mr. T of *A-Team* and *Rocky III* fame wore "bling bling" before there was such a name for it. He still sports a Mohawk haircut, even though Mohawks make mullets look cutting-edge. And, thankfully, he still uses his muscle-bound physique and in-your-face personality to promote an anti-drug message, which is essentially the gist of this first issue of his new comic-book series. (Mr. T himself is credited as "creative supervisor.")

A new steroid derivative with terrible side effects is ravaging an already bad neighborhood, spurring a concerned doctor to try to convince Mr. T to come out of seclusion and resume his crime-fighting career.

Kudos should go to Mr. T for the sincerity of this project (and for his sincerity in general), but there's no real suspense here, since everyone knows all along that Mr. T will, indeed, return to kick some booty. The art is realistic enough, but the plot is overly basic, even for an all-ages title.

At least, it's far superior to 1993's *Mr. T and the T-Force*.

www.apcomics.com

Gimoles #1

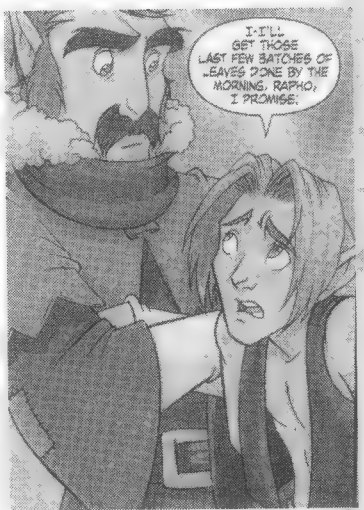
Alias

75¢, color, 32 pgs., available now

Writer: Mike Bullock

Artist: Leon Bain

reviewed by **S.A. Bennett** ★★★



Gimoles are happy little green elves who are responsible for making the world ready for spring: painting the leaves green, teaching birds to sing, *etc.* But on one fateful Groundhog Day, the Groundhog himself is captured by the fiendish Ichabod Frost, who wants to abolish spring and make it winter forever. The Gimole Chief Raphus consults with the other representatives of the season but ultimately decides to send the brother-and-sister team of Limmy and Mina on a perilous mission to rescue the Groundhog.

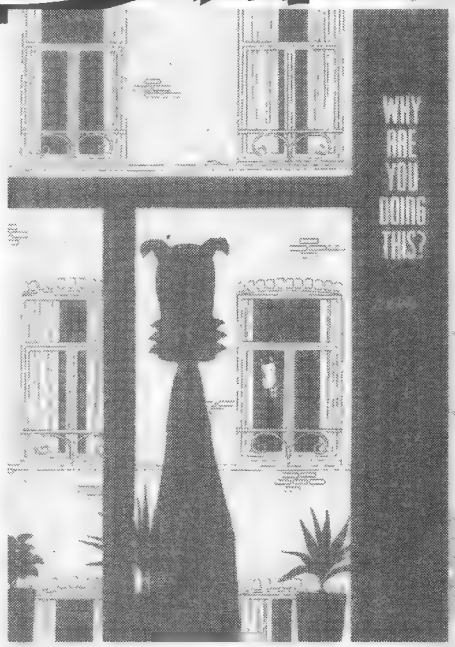
What we have here is a more gender-balanced bunch of adolescent Smurfs who become involved in a plot straight out of a Rankin-Bass Christmas special. So there are no points for originality, and, given Chief Raphus' uninspired strategy, it's pretty clear he's never read Sun Tzu's *The Art of War*.

Still, it's hard to complain about *Gimoles*. As lightweight as the material is, it's just that pretty, doing a fine job of being the sort of all-ages fantasy comic book that we theoretically want out there for the kids.

www.aliascomics.net

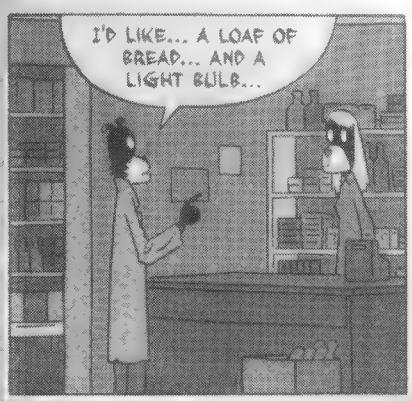
Why Are You Doing This?

Fantagraphics
$12.95, color, 48 pgs., available now
Writer and artist: Jason
discussed by **Jim Johnson and John Petty**

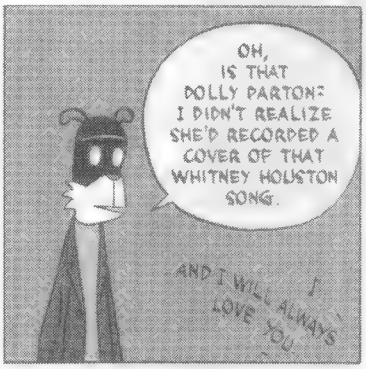


Jim Johnson: Fantagraphics has translated and published a number of Jason's works over the past few years, and, after reading this one, I'm almost ashamed to admit that I had never sampled his work before. This graphic novel is a balanced and elegant mix of Hitchcock, anthropomorphics, drama, and that dry, simple, straightforward kind of European storytelling that yields the kind of graphic novel that's so different from most American works. It's always nice to see Fantagraphics (or NBM or any other publisher, for that matter) bring overseas comics to our shores. I found this story from France, about a depressed young man who's framed for the murder of his best friend, with its themes of sacrifice and self-worth, to be the literary equivalent of a breath of fresh air. Your feelings, O Cultured One?

John Petty: Oh, please. Spare me from this pretentious, arty material. This is a dry, shallow Hitchcock rip-off that's only considered "literary" because it's European and created by someone with a single name (making "Jason" the comics equivalent of Madonna, Cher, and Prince). Comics "artists" need to realize that, just because you substitute animals for humans, it doesn't make your comic "deep" or "meaningful." The two main characters, Claude and Alex, look exactly alike, making the first part of the book almost incomprehensible. The rest of the story is told without regard for character, plot, or even narrative coherence. It all leads to a painfully trite ending, in which we're shown that the tragic death of three innocent people becomes nothing more than a throw-away anecdote told by an empty-headed convenience-store clerk to her shallow friends. Far from being "the literary equivalent of a breath of fresh air," this book just sucks wind.



Johnson: Pretentious? Arty? Sounds like the complaints of Someone Who Doesn't Get It. This isn't a rip-off of Hitchcock, any more than a robot story is a rip-off of Asimov or a time-travel story is a rip-off of H.G. Wells. But the mistaken-identity murder device isn't the point of the story, anyway; it's merely the catalytic event that forces the protagonist, Alex, to pull himself out of his doldrums in order to preserve the life that he has. In doing so, he elevates himself to the person he wants to be.



He's not a "throwaway anecdote," for crying out loud, but a person whose life now has meaning and in turn touches the lives of others. Based on this graphic novel, I can see why Jason's made a name for himself. (Ha! Comedy!) And it's not because he uses animals as his characters. It's because *of* his characters. The only thing I'll grant you, Mr. Mainstream, is that his feline characters do, indeed, look alike. Hey, that's why he dresses 'em different, I guess.

Petty: Yeah, that sure is good characterization. Nothing like dressing your characters differently to give them distinct and recognizable personalities. Talk about depth. In what way does Alex's life have meaning? He goes from being a self-absorbed whiny loser whose girlfriend just broke up with him to being a self-absorbed whiny loser being chased by a murdering psycho. The only way in which he touches anyone is that he does, indeed, become an anecdote for the girl who inexplicably takes him in and sleeps with him. By the end of the book, she's able to reduce his murder, and the murder of two other people, to, "I discovered a dead man once." Big deal. That's all we get for 48 pages and $12.95? Jason's characters are one-dimensional and uninteresting, spouting adolescent drivel — as when Alex eventually comes face-to-face with the murderer and, with a gun pointed at his head, says, "You've never loved anyone, have you?" At that point, I'd shoot him, too, just for having the temerity to say something that incredibly stupid!

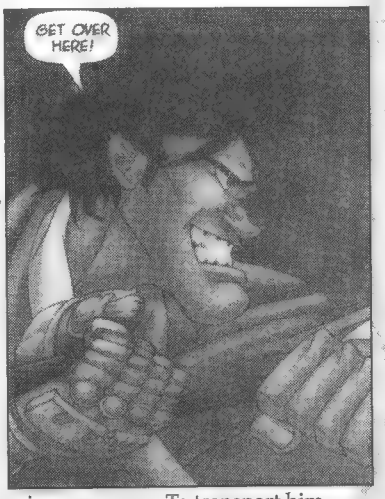
Johnson: I think you should stick to good ol' American super-heroes.

www.fantagraphics.com
ISBN: 1-56097-655-1

Army of Darkness: Shop till You Drop Dead #3-4

Devil's Due Publishing

$2.99@, color, 32 pgs.@, available now
Writer: James Kuhoric
Artists: Sanford Greene, Nick Bradshaw
reviewed by **Timothy J. Wood** ★★



The second entry in Devil's Due's *Army of Darkness* franchise pretty much recycles the same plot elements and gory mayhem as the first entry. Only this time, it's set in the future, not the past.

After the S-Mart becomes infested with Deadites, Ash is transported to 2501, where he encounters a world where the Deadites have become mindless wonders thanks to a Necronomicon program. To transport himself back to his world, Ash must find the mainframe and type in the password, which, of course he screws up, entering "Clamtoo Burrito Nikto." He's transported into the computer and must battle evil Computer Ash to gain passage back to the present to save Sheila.

While the *Tron*-homage duel with Evil Ash is amusing, most of these two issues simply put a digital face on the same scenes we've seen in past *Evil Dead* films and comics. It's fast-paced and flashy, the art is slick and colorful (lots of nice Deadite demolitions), but there's nothing new or interesting. Those new to the *Evil Dead* franchise might find it amusing, but fans will be bored.

www.devilsdue.com

Shaun of the Dead #1

IDW

$3.99, color, 32 pgs., available now
Writer: Chris Ryall
Artist: Zach Howard
reviewed by **Ray Sidman** ★★½

This four-issue series is an adaptation of the movie of the same name. That said, those familiar with adaptations know there are two types of adaptations: those that adapt, and those that do not — or, to be nice about it, those that take liberties. There are fans of both types.

Chris Ryall has created an incredibly faithful adaptation of the movie. So much so, in fact, that — if you've seen the movie — there is almost no suspense over what will happen next; you already know.

It is rare to see an adaptation that follows the original material so closely. There are a few parts in which the dialogue is noticeably different, but that's a matter of space. For example, the scene in which Shaun takes a personal call at work with a coworker looking on could not have run in the comic book as long as it did onscreen.

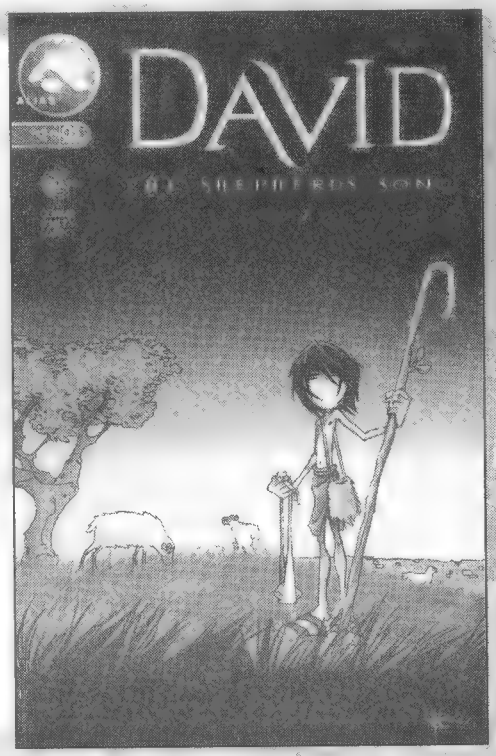
For fans of loyal adaptations, this is probably a three-star mini-series. For those who like to see some liberties taken and fun had with the source material, you'll probably consider this more of a two-star effort. (Hence the average in the rating.)

www.idwpublishing.com

David: The Shepherd's Song #1

Alias

$2.99, color, 32 pgs., available now
Writer and artist: Royden Lepp
reviewed by **Jack Abramowitz** ★★★



(Normally, in a conflict between cover and indicia, indicia decides the title. In this case, the indicia reads, "David: The Shpher's Song," so let's chalk that up to a typo and assume that the cover bears the intended title.)

Royden Lepp is brave to attempt a cartoony adaptation of the life of the Biblical David, that territory having been well trod by the talented Kyle Baker. Despite the tough precedent to live up to, Lepp has crafted a respectable work.

Adding to *The Bible* is risky business, but Lepp walks that fine line between cranking out yet another *Bible*-story adaptation and potentially blaspheming by editing The Good Book. There is, for example, an extra-Biblical extended scene of David fighting a lion. The sequence not only provides the issue's main action, it also establishes the boy's skill with a sling.

The art is generally enjoyable but is occasionally sketchy with what appear to be stray, unerased pencil lines. It doesn't render the work any less readable, but it does appear unpolished.

www.aliascomics.com

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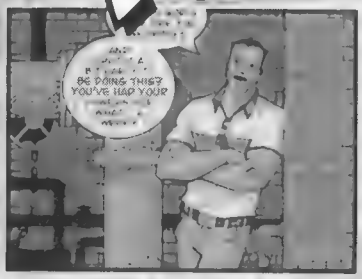
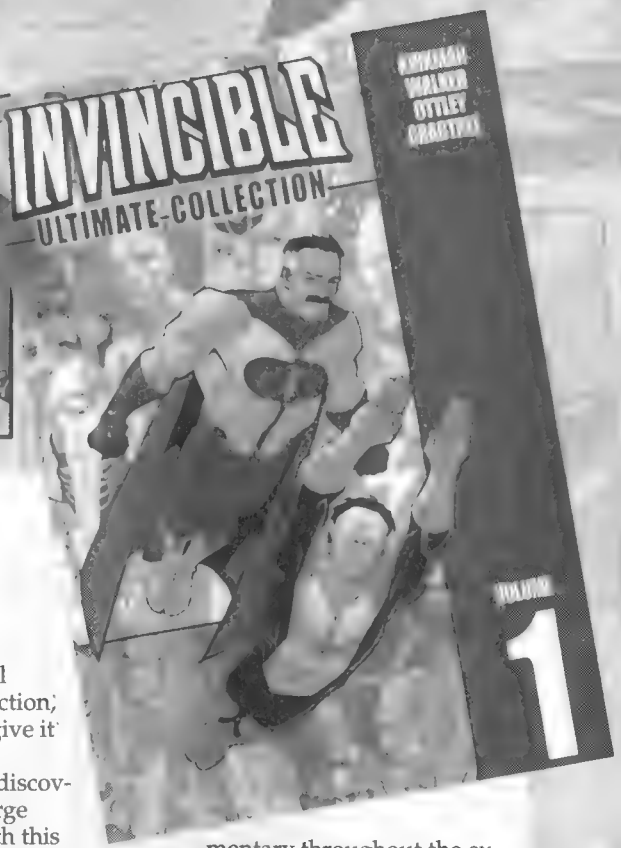




Invincible, Ultimate Collection

Image

$34.95, color, 400 pgs., available now

Writer: Robert Kirkman; Artists: Cory Walker, Ryan Ottley

reviewed by **Brent Frankenhoff** ★★★★

Collecting the first 13 issues of the ongoing series, *Invincible, Ultimate Collection*, is a tremendous collection.

The story of a teen super-hero who is just discovering the limits of his powers and whose father is a "strange visitor from another planet" may not seem like that original of a concept, but creators Robert Kirkman and Cory Walker turn many super-hero clichés on their head. Battle cries, changing into costume, and balancing a super-heroic schedule with real life are all examined and brought to a more true-to-life setting than almost any other comic book out there.

Plus, there's a big reveal midway through this collection, but it would be wrong to give it away here.

Readers who have just discovered the series can get a large sample bite right away with this oversized hardcover, while fans of the series can see many of their favorite pages in larger size than ever before.

The book is rounded out by extras, including preliminary sketches, the series' original proposal, early covers for the various collections, and the script for *Invincible* #1. It's fascinating exploring the evolution of the series and Kirkman's commentary throughout the extras makes for fun reading.

If you're not reading *Invincible*, this is a great place to start. If you are reading it, this is where you can learn even more about your favorite series. Kirkman and his artists have a handle on what they're doing and it shows.

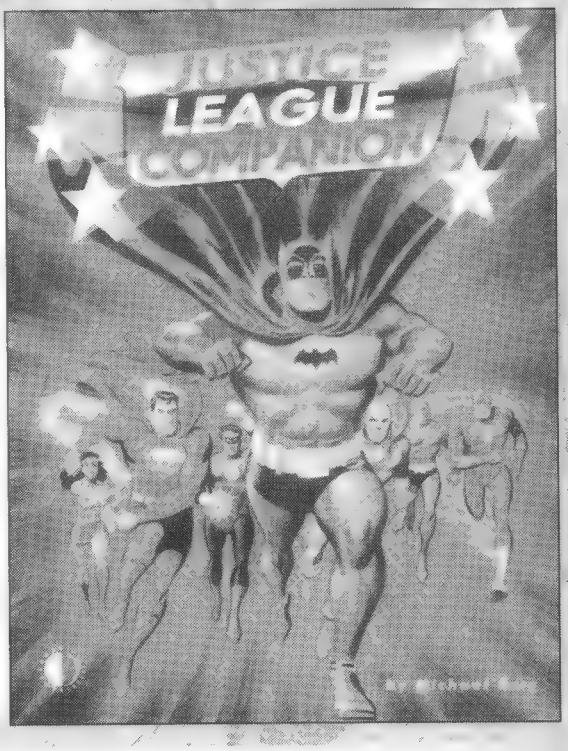
www.imagecomics.com

ISBN: 1-58240-500-X

The Justice League Companion

TwoMorrows

$24.95, b/w, 224 pgs., available now
Writer: Michael Eury; Artists: Various
reviewed by **Tim Lasiuta** ★★★



Have you ever looked for a book that answers every question you ever had on The Justice League but were afraid to ask? Michael Eury must have, because that is exactly what he has created in *The Justice League Companion*.

Bruce Timm starts the book with a fantastic Silver Age-style cover that leads to a historical and speculative overview of the Silver Age Justice League of America. Eury gives readers a history of The JLA from conception to convergence with The Avengers (as revealed by Stan Lee), the mighty roll call, interviews with such creative greats as Murphy Anderson, Joe Giella, Dennis O'Neil, and Mike Friedrich, and a souvenir room. Ever wonder what kind of merchandising came out of The JLA? Another chapter answers that question and leaves readers wondering if they ever saw "that one." And there's even an issue-by-issue index of JLA adventures.

This book is a labor of love. That baby-faced writer (pictured on the book's page 5) still hasn't grown up. But he's in good company.

www.twomorrows.com
ISBN: 1-89305-48-9

Doonesbury: The Long Walk Home

Andrews McMeel

$9.95, b/w, 96 pgs., available now
Writer and artist: G.B. Trudeau
reviewed by **Oliver Chin** ★★★½

A fixture on the comics page, *Doonesbury* has chronicled the changes in America's political landscape through its cast of characters. But, in commenting on the consequences of the U.S. invasion of Iraq, Gerry Trudeau has focused his penetrating gaze more seriously and perceptively than some of the news media of which he is a part.

Through the eyes of BD, the ex-quarterback *cum* National Guardsman, the reader vicariously experiences the "collateral damage" of war. Losing a leg, BD must endure the challenges of a new life of physical, emotional, and social wounds. Through the blog of his wife Boopsie, ministrations of his pal Zonker, and acceptance of his daughter Samantha, BD's recuperation mirrors that of a nation similarly confused.

Trudeau (winner of a Pulitzer in 1975 for editorial cartooning and runner-up for a Pulitzer in 1989) has routinely tackled controversial issues, but, oddly, it's his concentration on the mundane healing of a soldier that seems revolutionary in political commentary. Creators of all stripes can admire how *Doonesbury* has continued to challenge both itself and its audience.

www.andrewsmcmeel.com
ISBN: 0-7407-5385-1

Brodie's Law: Project Jameson

Pulp Theatre

$14.95, color, 156 pgs., available now
Writers: Alan Grant, David Bircham, Daley Osiyemi
Artist: Bircham
reviewed by **Ray Sidman** ★★★½

How many of you buy the first issue, maybe two, of a series, then decide to either stick with it for a while or decide to move on without it? With *Brodie's Law*, the magic number is #3 — it's in that issue that the core of the series becomes evident. Until that point, the cool crime *noir* atmosphere is great fun to read, but crime *noir* — even if cool — has been done before. The third issue shows something that isn't so common — and is far from obvious (at least in the first couple issues).

Brodie is a London thief who's trying to outrun a murder rap while trying to find his kidnapped son. Then, his involvement with Project Jameson catches up to him, and he suddenly has mental and physical morphing powers that take him (and readers) into some pretty imaginative situations: some dark, most dangerous, all a thrill to read.

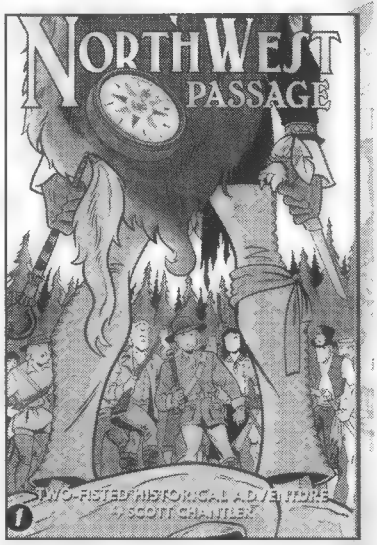
This trade collects the first six-issue arc. For a story with this high quality of writing and art, $14.95 is a sweet price.

www.brodieslaw.com
ISBN #: 0-9550082-0-4

Northwest Passage

Oni Press

$5.95, b/w, 72 pgs., available now
Writer and artist: Scott Chantler
reviewed by **Tim Lasiuta** ★★★



Rupert's Land, 1755. Governor Charles Lord and the men of Fort Newcastle defend the frontier and gather pelts for the company back home. The wind is about to change, and a new governor is on his way. During his retirement party, Charles Lord is called to the infirmary to find Eagle Eye of the Cree hovering near death. What will Lord do after retirement? Look for the fabled Northwest Passage, of course. Some dreams never die!

Scott Chantler makes the past come alive in this tale of discovery, exploration, and revenge. Charles Lord, Eagle Eye, Guerin Montglave, Templeton Lord, Sir Walter Hargrove, and the men of the fort are part of a rich human tapestry set in the vast North American wilderness.

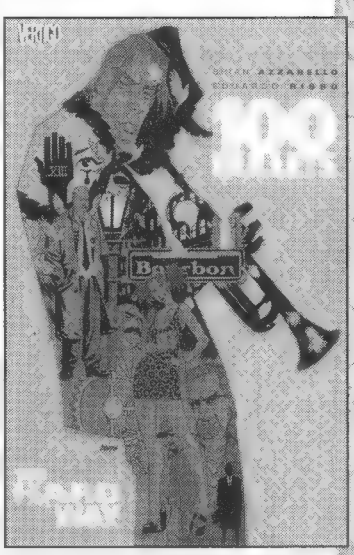
Students of history will love this book. Like *Classics Illustrated* for many years (I read the comic, skimmed the book), *Northwest Passage* belongs in schools in the hands of students. Hey, kids might even turn on to super-hero comics, too!

www.onipress.com
ISBN: 1-932664-23-8

100 Bullets: The Hard Way

DC/Vertigo

$19.99, color, 224 pgs., available now
Writer: Brian Azzarello
Artist: Eduardo Risso
reviewed by **S.A. Bennett** ★★★½



You probably know this Vertigo series by its high-concept premise: Enigmatic Agent Graves offers a gun and 100 untraceable bullets to those seeking righteous revenge. But most recent volumes of the series have focused more on the mythos behind it and less on sweaty, twitchy stories of brutal payback.

Happily, here readers get more than a bit of both, as they finally learn the "secret origins" of, well, just about everyone: Shepard, Graves, The Trust; it even includes the secret history of the world. Then get to sink their teeth into a smoky, sexy modern-day *noir*, as they follow Wiley Time through the streets of New Orleans French Quarter.

It's a story that takes a cursory route to get where it's inevitably going, but readers are definitely never bored, always being two steps behind writer Brian Azzarello's hairpin twists. As always, his rough-edged dialogue has a rhythm all its own, and watching barflies killing brain cells is entertaining, thanks to Eduardo Risso's stunning art.

www.dccomics.com
ISBN: 1-40120-490-2

Philadelphia Cartoonist Society Book One

Baboon Books

$5, b/w, 128 pgs., available now
Writers and artists: Various
reviewed by **Timothy J. Wood** ★★★

As far as anthologies go, this one's pretty good. It's got an eclectic mix of art, from extreme cartoon to fine pen-and-ink work, along with a nice blend of storytelling, from the absurd and silly to the touching and personal.

The Philadelphia Cartoonist Society was formed in 1997 by Jeffro Kilpatrick, Andrew Hart, and Chrissy Pomroy. Membership grew slowly but steadily, with the group sponsoring art workshops for children and doing several benefit projects. Mostly, though, it's an excuse to meet at the local lounge, connect, and draw.

Most of the 20 cartoonists represented here have done one form of comic or another, although for some this is their first attempt at sequential art. Some have ongoing self-publishing projects; most work in various art-related jobs and pursue cartooning as a passion. Each is given a generous five pages to tell a story; some simply present finished art or sketches, although those tend to be the less interesting offerings. Among the best are Richard Marcej, Andrew Hoffman, Jamar Nicholas' "hip-hop cartoon," and Jacob Lambert, who writes for *Mad*.

www.baboonbooks.com

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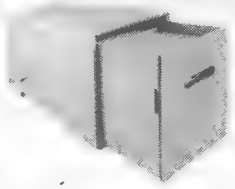

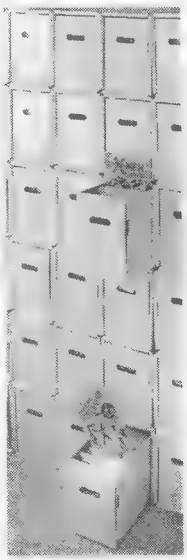

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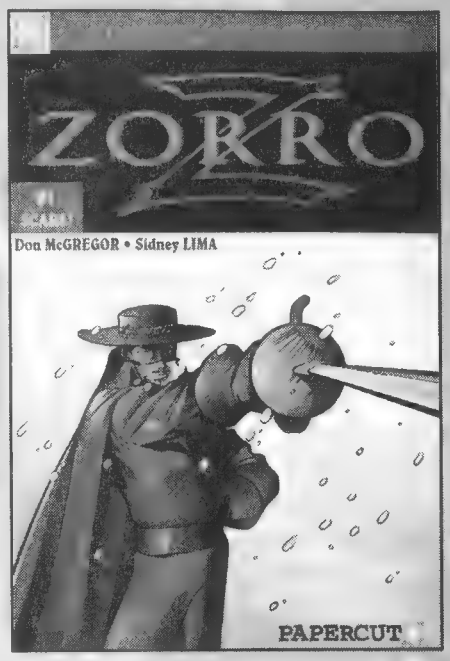

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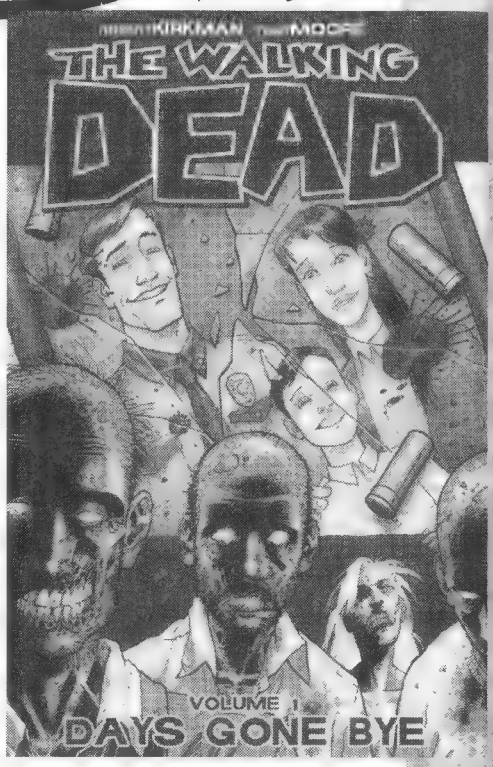
The Walking Dead: Days Gone Bye

Image

$9.95, b/w, 140 pgs., available now
Writer: Robert Kirkman; Artist: Tony Moore
discussed by **Jim Johnson and John Petty**



Jim Johnson: By sheer coincidence, I had picked up this book last year shortly after seeing *28 Days Later*, the British zombie flick. And I was pretty astonished at how similar the opening sequences were. I was all set to write this book off as a swipe until I read further and realized that Kirkman's story isn't the usual "man vs. zombie" tale, but, rather, a riveting account of man vs. man, with a land full of the undead serving as a background catalyst. This book was not at all what I expected, and I was pleasantly surprised. Anyone intrigued by the buzz about this series should pick up this introductory volume, don't you think?

John Petty: No, not at all. Spend your time, and your money, much more productively by watching one of George Romero's seminal zombie films or the aforementioned *28 Days Later*. Kirkman did, apparently, since virtually everything in *TWD* is lifted from one of those sources. From the opening in which the main character wakes up in a deserted hospital (*28 Days Later*) to the desperate run to the gun store (*Dawn of the Dead*) to the "shootin'-'em-in-the-head-is-the-only-way-to-kill-'em" trope (any Romero zombie flick), there's not an original idea here. Kirkman has proven himself to be one of the most overhyped writers of the decade, with far more enthusiasm than narrative talent. Sorry, but this book is deader than a week-old corpse.

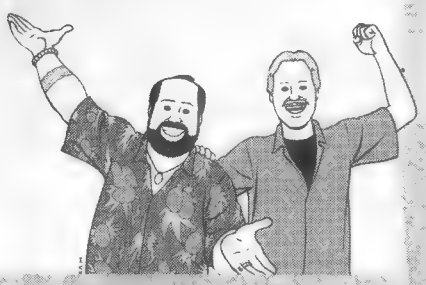
Johnson: Considering that Romero practically defined the genre as it's known today, it's hard *not* to find a zombie tale that doesn't borrow from his ideas. Hell, even Romero swipes from Romero nowadays. But, if that's *all* you picked up from this volume, then you missed Kirkman's whole point. It's not about shuffling, flesh-eating zombies. It's about the survivors trying to make a new life after this unexplained catastrophe. The undead aren't the enemy; they're merely a force of nature that the story's characters must survive. You might as well make a comparison between the tidal waves in *Deep Impact* and *The Day after Tomorrow*. The enemy here isn't the dead; it's the living.

Petty: Oh, come now. Even *you* can't be that gullible. It *is* about shuffling, flesh-eating zombies. If it was about real people fighting for their lives, we'd get a lot more characterization in this mess, rather than the clichéd cardboard cutouts that Kirkman gives readers. The young cop with the beautiful wife, the jealous partner who's in love with said wife, the brave kid who comes through in a pinch, the surly redneck, the resourceful Asian — and those are the only ones with any personality at all. Feh. Moving on, we haven't even discussed the painful coincidences upon which this ham-fisted story is built: Only a handful of people have survived the destruction of Atlanta, and — gloriosky! — our hero's wife and kid and former partner just happen to be three of them! What're the odds? Double feh. This is nothing but amateur hackwork with delusions of grandeur.

Johnson: There are plenty of zombie and post-apocalyptic stories with clichéd characters, but this isn't one of them. It's the characters' interactions that make this an excellent story. Only a zombie wouldn't be able to see that. Hey, you weren't bitten by one of those things, were you?

Petty: Character interaction — *snicker* — you just go on believing that, you poor, deluded fool. The zombies have more personality than the main characters. And let's not even discuss the boring and lifeless art (although "lifeless" might be strangely appropriate here), O Walking Dud. Now, excuse me while I go and eat … some … *brains*!

www.imagecomics.com
ISBN: 1-58240-358-9



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W.W. Norton & Co., Inc.

$12.95, color, 304 pgs., available now

Writer: Kenji Kawakami

reviewed by **Jack Abramowitz** ★★★½

It's time to add a new word to your Japanese vocabulary. If you've enjoyed *kaiju* [monsters, especially big ones], cosplay [costume play], or wasabi [a Japanese condiment], it's time to step up to *Chindogu*, Japanese inventions that serve a purpose but that are too impractical to actually use. Here we have a whole book of truly fun *Chindogu*. These items have all actually been built (and work!) but are not commercially available.

What could we use from this virtual catalog of the truly creative? How about high heels with training wheels? Or a portable crosswalk? Or a camera built into a mirror so your subjects can see how they look as you photograph them?

There are plenty of full-color photographs of each *Chindogu*, so you can appreciate such innovations as the "Backward Print Pads" (shoes with backward soles so that people think you walked the other way).

From reading our manga and watching our anime (and — who are we kidding? — playing with our toys), we've had a taste of some of the imaginative aspects of Japanese culture. Here's another. Enjoy!

www.wwnorton.com

ISBN: 0-393-32676-4

Ordinary Victories

NBM

$15.95, color, 120 pgs., available now

Writer and artist: Manu Larcenet

reviewed by **Jim Johnson** ★★★½

When this graphic novel was originally published in France last year, it received an award for Best Graphic Novel. Hoping to carry the momentum to these shores, NBM swiftly commissioned a translation for American release. Those familiar with NBM's other European graphic novels probably recognize Manu Larcenet's name, most notably as co-creator of the hilariously wry *Astronauts of the Future* with Lewis Trondheim.

The book certainly deserves praise. Larcenet's story focuses on the mundane life of a young photographer named Marco whose career is in neutral, who suffers frequent panic attacks, and who enjoys a close (if meaningless) relationship with his brother. Despite all this, Marco prefers to take comfort in the mediocrity of his life rather than face the challenges of bettering himself.

But eventually, such forces as a girlfriend, aging parents, a strange neighbor, and a career opportunity all conspire to pull Marco into his own future. As the story moves along, so does Marco's life, as he slowly loosens his grip on the past. Larcenet's study of his own character is fascinating.

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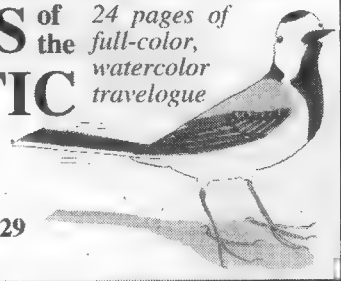

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A Perfect Day for Love Letters

Del Rey
$10.99, b/w, 208 pgs., available now
Writer and artist: George Asakura
reviewed by **S.A. Bennett** ★★★

It's kind of hard imagining love letters being able to capture the imagination of today's teens, who are more used to cell phones and text messaging than communicating by passing notes in class. Still, old-fashioned romance seems to be the point of this solid collection of short stories. And that includes the cover, which depicts a wide-eyed, red-hooded heroine who looks like she's stepped out of an old Regency romance paperback novel, clutching a missive.

Most of the traditional tropes and types of the romance genre are on display, all variations on mistaken identities and secret admirers. A bookish girl finds a tender note in a library, bad boys show soft hearts, a bad girl tries to escape her past. You even have a story where a doomed lover dies beautifully and tragically — you just don't see that sort of thing these days.

While it's nothing spectacular, it's always a pleasure watching a creator bring to life something usually considered trite.

www.delreymanga.com
ISBN: 0-34548-266-2

Bizenghast

Tokyopop
$9.99, b/w, 192 pgs., available now
Writer and artist: M. Alice LeGrow
reviewed by **S.A. Bennett** ★★★

Pity poor, pretty Dinah. Having lost both her parents and her mind, she's forced to live with her aunt in the spooky Gothic mansion called Bizenghast. Her lunacy allows her to see the ghosts that inhabit the old mill town she lives in, but they see her, too, and press her into their service.

She's forced to help free lost souls or pay a terrible price, helped only by her friend Vincent and an affable animal-familiar-mascot-type thing who shows up to teach both the ropes of the afterlife. While there are shuddersome dangers and infernal riddles to be unraveled, they're revealed with a genteel restraint. The atmosphere here is more Poe and Tim Burton than *Johnny the Homicidal Maniac.*

I'm not a big fan of Goth comics, but, then, M. Alice LeGrow has come up with a visual style that's neither traditional Goth nor manga. Put plainly: This isn't another mock manga; it's a story that's wholly its own, being told in what's become known as the manga format.

www.tokyopop.com
ISBN: 1-59532-743-6

Ouran High School Host Club Vol. 1

Viz
$8.99, b/w, 184 pgs., available now
Writer and artist: Bisco Hatori
reviewed by **S.A. Bennett** ★★

Haruhi attends Ouran High, a school for the filthy rich, as a scholarship student where she cross-dresses for no apparent reason and accidentally breaks an $80,000 vase that belongs to the school's "Host Club." That club is staffed by the six richest, prettiest boys, who force her (under the impression she's a he) to work it off as a club escort.

To get a handle on how unappetizing the situation behind this supposed comedy is, in Japan a "Host Club" is the female equivalent of a geisha bar where attractive guys fawn over women — for money. However, once you remove the financial angle, there's no reason why these incredibly rich idlers would create their own platonic gigolo palace for equally spoiled rich girls.

An utterly preposterous, unrelatable situation is married to unsympathetic and uninteresting characters, from our "heroine" to the rich who might as well be The Munsters for how well they're connected to everyday reality. All of which is supposed to be ignored because the pretty boys are so cutely rendered. Sorry, but no sale.

www.viz.com
ISBN: 1-59116-915-1

Honey Mustard Vol. 1

Tokyopop

$9.99, b/w, 192 pgs., available now

Writer and artist: Ho-kyung Yeo

reviewed by **S.A. Bennett** ★

In contemporary Korea, pretty but troubled high-school student Ara pines hopelessly over the boy of her dreams, Hanil. While together on a school trip, "friends" coerce her (with the aid of liquor) to finally "make her move." Instead, she ends up kissing class screw-up Young-Woo right in front of the trip's scandalized chaperone. She tells all to both their families, who decide the only way to preserve their mutual honor is for the two to get married immediately.

I don't expect anything resembling realism from the plot of a *manwha* romance but can't for a second countenance this ludicrous excise for a premise.

The ad copy assures readers that this is a "comedy" but, clearly, that portion of the script wasn't translated. If it works at all, it's as a drama: poor Ara being desperate for love because she never recovered from the death of her mother or the coldness of her stepmother. Here's yet another absolutely unnecessary series.

www.tokyopop.com

ISBN: 1-59532-240-X

Pretty Maniacs Vol. 1

DrMaster Publications

$9.95, b/w, 200 pgs., available now

Writer and artist: Shinsuke Kurihashi

reviewed by **Oliver Chin** ★★½

In a spinoff from the three-volume series *Maniac Road*, Shinano, the younger sister of the *otaku* Takezou, shows that she is equally fanatical. Entering high school, Shinano quickly joins the manga club only to find out that she is now the only member. Desperately, she rounds up a kindred spirit in the form of the beautifully long-haired Yura Otowa.

But Shinano's recruitment efforts run afoul of the student body president, who gives the club a month to prove that it should exist or else be shut down for good. Facing this challenge, Shinano reels in the frustrated illustrator Chihaya, who is searching for artistic freedom. Now, these three stooges proceed to make their own manga, attend the summer comics convention, and cosplay to their hearts' content.

Creator Shinsuke Kurihashi continues to display a pleasing pencilling style and a penchant for drawing bubbly teen girls. And, like his preceding work, he is content to concentrate on manga fans' absurd and trifling obsessions, which can only be truly appreciated by those similarly afflicted.

www.drmasterpublications.com

ISBN: 1-58899-320-5

Scrapped Princess Vol. 1

Tokyopop

$9.99, b/w, 192 pgs., available now

Writer: Ichiro Sakaki; Artist: Yukinobu Azumi

reviewed by **S.A. Bennett** ★★

Twins, a boy and a girl, are born to King Linevanbut. A prophecy foretells that, when the girl turns 16 she'll become "the poison that will destroy the world." Understandably, the king orders her killed (or "scrapped," hence our unwieldy title: *Scrapped Princess*). She avoids her fate, but, when she turns 15, the king's guard learns she's alive and the hunt is on. The only ones she can rely on for help are her silly magic-using sister Racquel and quarrelsome swordsman brother Shannon.

Here's another manga series supposedly derived from a cycle of Japanese novels, which seems wholly unlikely, given just how thin both the characters and situations are. The most basic aspects of the concept aren't addressed, such as why her brother and sister decide to help Pacifica or whether she actually believes she'll destroy the world.

The only characterization provided the trio of leads is low-comedy bickering, and all the "adventures" are strangely listless affairs. Although professionally written and drawn, it's ordinary in every respect.

www.tokyopop.com

ISBN: 1-59532-981-1

Time for more Q&A!

From Richie Rich to X-Thieves

by ANDREW SMITH

It's been a while since I lived up to the "Dear Cap" part of this column and answered a mess o' questions. Let's do just that:

Scott Thompson of Memphis, Tenn., writes:

When I was growing up in the '70s, my favorite comic-book character that didn't wear spandex and punch out the bad guys was Richie Rich. Now that I'm a dad, I'm trying to introduce my son to comic books. The problem is that super-heroes today have taken on a darker, much more mature theme than they had 30 years ago. Nothing's wrong with that; it just limits what's available for younger readers whose parents want to introduce them to comic books.

Are there any possibilities that a collection of Richie Rich stories may come out some day, like the Marvel Essentials series or DC's Archives series? If Harvey Comics is no longer around, who has the rights to Richie Rich, Hot Stuff, *etc.*? I would like to send them an e-mail asking that they consider re-releasing this material for kids who just aren't ready for the Frank Miller-esque atmosphere of comics today.

Richie Rich will return from ibooks in September.

The Captain responds:

This was an easy one, since Legionnaire **Doc Beechler** of **Indianapolis, Ind.**, found a press release to this effect, saying that "ibooks, distributed by Simon and Schuster, announced … the signing of a deal with Classic Media, the New York-based family entertainment company that is home to Underdog and The Lone Ranger, to publish new graphic novels and e-books based on the classic Harvey Comics characters, Casper the Friendly Ghost, Richie Rich, and Hot Stuff.

"Through the deal, ibooks will launch a series of $14.95 full-color deluxe graphic novel collections featuring these legendary Harvey Comics characters. ibooks will also release the electronic book versions — the first ever for the Harvey characters — through its sister website, leading comics portal *www.komikwerks.com*.

"The first volume, tentatively titled *The Ultimate Casper*, will contain 176 pages," and Amazon lists it for September release.

Boy, I wish all questions were this easy! But I'd also recommend that you not give up on spandex just yet, Scott — the Johnny DC and Marvel Adventures lines at DC and Marvel, respectively, publish super-hero titles that might pass parental muster. And don't forget the Gemstone Disney books and Archies — still family-friendly after all these years.

***Jordan Joanou of Honolulu, Hawaii**, gave me an even easier question — because he answered it himself. But, just in case anyone else wants to know, let's go through the motions:*

Please tell me what the first comics appearance of General Grievous is. I have sent an e-mail to Dark Horse Comics, but they have not replied. If you do not know, can you refer me to someone who would?

The Captain responds:

In which case I'd have to refer you to yourself, Jordan, because I found the General in *Star Wars: Obsession* #4 (Mar 05) and then *Star Wars: General Grievous* #1-4 (Apr-Jul 05) and in *Star Wars: Revenge of the Sith* #1-4 (all four issues May 05).

I was pretty proud of myself until you wrote back and said you'd found him in *Star Wars Republic* #71 (Nov 04). *Sigh.* I'd even *read* that one and didn't remember it!

African-American police officer Jim Corrigan made his first appearance in* Superman's Pal Jimmy Olsen *#149 (May 72).

Nelson Jimenez of Milton, Conn., gives me a chance to redeem myself with a jillion unrelated questions:

More questions for you to research and answer:

I know Jim Corrigan was The Spectre, but I also understand there was a black cop named Jim Corrigan (in the *Jimmy Olsen* series?) and a kid named Jimmy Corrigan. Can a name be copyrighted? And who is this Jimmy kid?

Do these books exist?: *Vixen* #1 (DC), *Sojourn vs. Lady Death* (CrossGen), and *The George Reeves Story* (Eclipse). All were advertised but I don't think they were printed.

I would like quarter-bin reviews of *Blitzkrieg*, Jack Kirby's Losers, *Thongor, Yang*, and *X-Thieves*.

The Captain responds:

Having consulted with my closest knights — The Legion of Superfluous Heroes — I have, indeed, found answers for all these questions. And some of them might even be right! Here we go:

• **Jim Corrigan:** Regular correspondent **Commander Benson, USN**, supplied the following information about the African-American Jim Corrigan:

"There was, indeed, a black Jim Corrigan. He was a recurring character appearing in mostly *Jimmy Olsen* stories of the early 1970s, starting as a uniformed policeman but eventually rising to the position of a plainclothes police lieutenant.

"This Jim Corrigan debuted in the story 'The Unseen Enemy,' *Superman's Pal Jimmy Olsen* #149 (May 72). He subsequently appeared in *Jimmy Olsen* #150, #152, and #163 (Jun 72, Aug 72, Feb 73), and in *Superman Family* # 167 (Oct-Nov 74).

"Then Tony Isabella employed him. Corrigan appeared in *Black Lightning* #4 and #7-9 (Sep 77, Mar-May 78). His final appearance in the pre-*Crisis* DC universe came in the Black Lightning story 'Lure of the Magnetic Menace,' from *World's Finest Comics* #260 (Dec 79-Jan 80)."

Which is about three paragraphs more than I remembered about him. Thanks, Commander!

• **Jimmy Corrigan:** As to the "kid" Nelson asks about, that would be Jimmy Corrigan, The Smartest Kid on Earth, a feature that appeared in most issues of Chris Ware's *Acme Novelty Library* #1-14 (Win 93-Aut 99) from Fantagraphics. "Corrigan" was collected by Pantheon Books in 2000 and won an award or two.

But don't let the peppy title fool you. *Jimmy Corrigan, The Smartest Kid on Earth* is about family dysfunction, parental neglect, and, according to *The Village Voice*, "a quietly brutal portrait of a friendless loser." Too true. Personally, I found The Spectre's Jim Corrigan more upbeat.

• ***Vixen* #1** was one of those books swallowed up by the DC Implosion of the late '70s. For those of you too young to remember, DC planned a huge expansion called the DC Explosion — only to have the idea scotched at the last minute (which fans dubbed the "DC Implosion"), with many of the announced books never appearing except as in-house photocopies stapled together as the near-legendary *Canceled Comics Cavalcade* #1-2. For the record, *Vixen* #1 appeared in CCC #2. (Thanks to **Chris Fluit** of **Brooks, Alberta**, and **Bob "Answer Man" Rozakis** for this info.)

• **Sir Not-Appearing-in-This-Film:** As far as I can discover, neither *Sojourn vs. Lady Death* nor *The George Reeves Story* ever made it past the announcement phase, due to the collapse of their respective publishers.

• ***Blitzkrieg*** came from DC Comics and ran for five issues (Jan-Sep 76). I recall it being touted as "The war through the eyes of the enemy" or somesuch, since it starred German infantrymen during World War II. That's all I remembered about it (save that it was boring), when **Clarkkent_DC** of my message board offered this review:

"Written by Bob Kanigher at his most didactic and drawn by Ric Estrada. You had three guys, one gung-ho, one wishy-washy, one just

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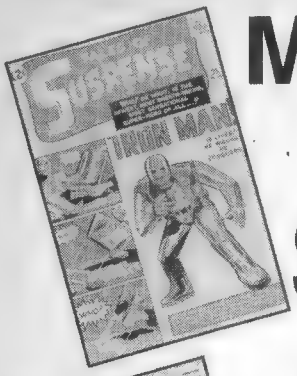

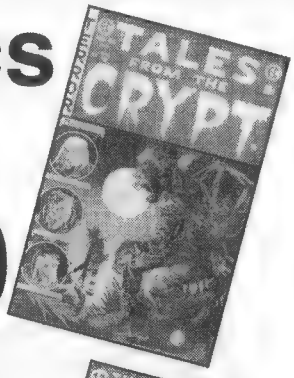

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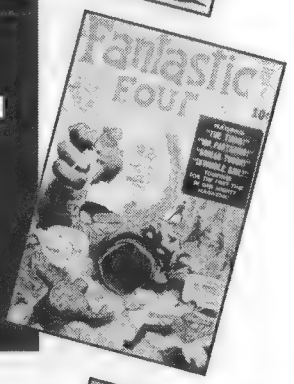

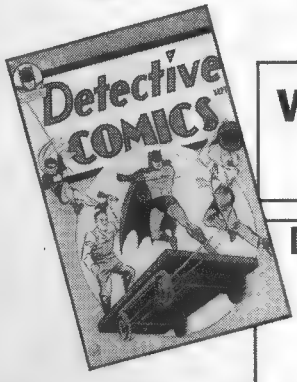

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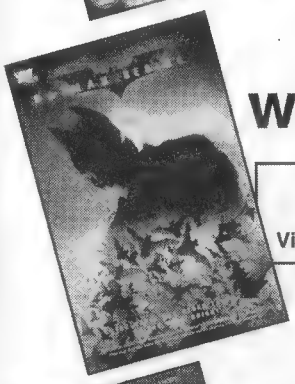

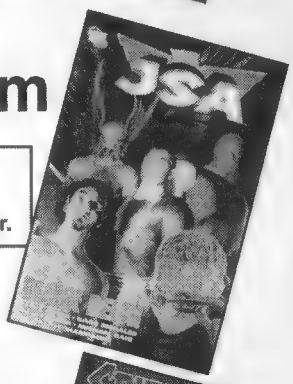

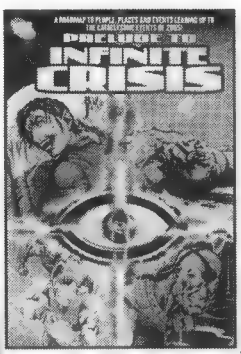

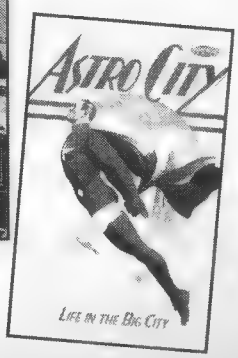

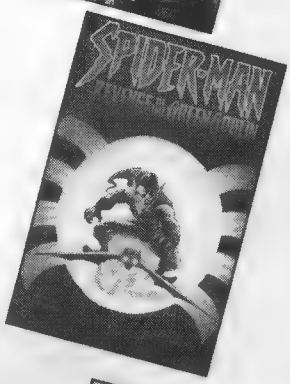

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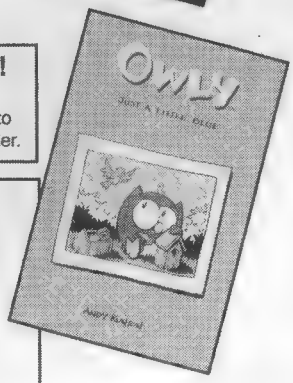

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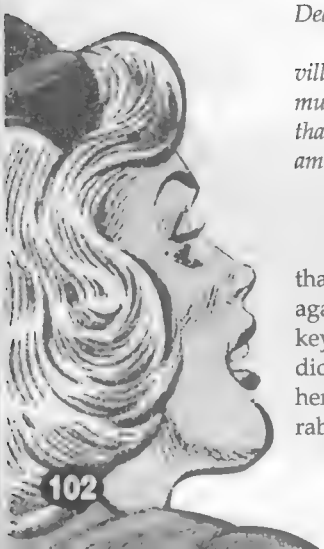
Zinda Blake spent a long time as The Blackhawks' nemesis

Lady Blackhawk, aka Queen Killer Shark!

by **CRAIG SHUTT**

Zinda made her dramatic debut in* Blackhawk *#133. Andre immediately was her bbiggest supporter.



Dear Mr. Silver Age,

I understand that Lady Blackhawk became a villain for a time during her Silver Age career. It must be awful when a hero turns villainous like that! Was her villainy by any chance caused by amnesia? I hear that can happen.

Hal J.
Coast City

Mr. Silver Age says: Sadly, Hal, it's true that Zinda Blake, aka Lady Blackhawk, turned against her friends, The Blackhawks, during a key period in The Silver Age. In truth, she didn't spend a long time bedeviling our heroes, but it was perhaps the most memorable part of her career, which doesn't say much for her adventures. Even more sadly, she regained her memory at a point when most of the rest of us would have liked to have forgotten what we were reading.

Zinda made her dramatic debut in "The Lady Blackhawk" in *Blackhawk* #133 (Feb 59), the title where all of her adventures appeared (with no reprints). She met the team when they flew to Africa to find Olaf, who'd gone missing while tracking a dangerous criminal, The Scavenger. She announced that she'd been training herself for years and copied the team's every action. That included making herself a feminine version of their uniform, complete with leather tunic and pants and

Big Black gave Lady Blackhawk a sincere vote of lukewarm acceptance when she returned in* Blackhawk *#140.

pleated skirt. Woo-woo. Now she wanted to join the team.

The boys admitted she cut a dashing figure, but Big Black himself ruled out her admission, because "The Blackhawk code definitely bars women from the team!" Whew, good foresight there, guys! She stomped off in a pretty but highly skilled huff, and Blackhawk breathed a sigh of relief.

His relief lasted one panel, of course, as Zinda decided to find Olaf on her own. Needless to say, she was quickly trapped by The Scavenger, who earlier had captured a longtime Blackhawk member. Deciding (somehow) that her presence meant the other Blackhawks were on his trail, the criminal used her to lure them into a net ambush, where they were captured, too.

Fortunately, Zinda had non-regulation Blackhawk tricks up her sleeve, including a comb made of tempered steel they used to file the bars on their cage prison. Unfortunately, once they escaped, Zinda gave them away again by being startled by a teeny-tiny field mouse that ran across her path. Yikes. Things worked out in the end, once again with her help, but Lady Blackhawk admitted she wasn't ready to join.

Zinda's hawk-sense tingled when she met the Queen of Xenovia in #143. A catfight alert was immediately issued.

She changed her mind a few months later, in "Return of Lady Blackhawk" in #140 (Sep 59), when The Blackhawks' planes crashed, due once again to the nefarious Scavenger. He'd changed his modus operandi from African poacher to South Seas pirate, both of which were on The Blackhawks' no-no list. Sadly, he hadn't changed his ability to capture the team *en masse*.

Fortunately, Zinda followed their distress call and saw their warning signal. She distracted the criminals and freed the team. After a few more skirmishes, she took down The Scavenger with her version of the Blackhawk boomerang, which we all knew and loved so much (don't ask). Big Black admitted that she'd done well and that, as a result, the team just might someday vote her honorary membership. She must've nearly swooned at such an overwhelming commitment!

That vote must've gone in her favor (as we knew it would), since, by her next outing, in #143 (Dec 59), she had full team status — and an apparent rival. "Lady Blackhawk's Rival" was the queen of an ancient island, who mistook the team as an invading force from the previous despotic ruler. Once again, they were captured, at least until Zinda once again freed them. This was getting to be quite a habit when she was around. Blackhawk agreed to aid Queenie, and she started making goo-goo eyes at him, while Zinda rolled her own and simmered.

Lady Blackhawk's jealousy, of course, nearly caused disastrous results when she misunderstood the queen's actions during a battle, but she redeemed herself. Ultimately, with the battle won, the queen lavished her thanks on Blackhawk — and he in turn passed the gratitude to Zinda, "the Queen of The Blackhawks!" Even her majesty agreed with that, and we missed a major catfight.

It was clear that The Blackhawk Queen stood out from the rest of the team, and she exploited that when she became "The Blackhawk Movie Queen" in #147 (Apr 60). She signed to make a movie, and the publicity man began promoting her as the star of the team, with billboards saying, "Zinda: The Girl Who Made The Blackhawks Famous!" Neither she nor her buddies were pleased by this, especially when her movie flack began sending out phony distress calls to draw the team into creating publicity.

Needless to say, when Zinda stumbled into trouble for real, she had a hard time convinc-

What timing! Zinda ditched her leather pants just in time to carry the team around on her super-strong legs in #151.

ing the guys of her distress. Somehow, things worked out and all was forgiven, but it was apparent that Zinda had star appeal that a bunch of middle-aged guys in leather suits couldn't create on their own. Imagine that.

Zinda's adventures with the team continued on a sporadic basis, with her being showcased in almost all of them, rather than simply being there as one of the team. All of them, like the rest of the team's tales, ran between seven and nine pages, giving us room for three per issue, with Zinda often (but not always) cover-featured. The positioning of the cover feature varied, usually being first or last in the issue, as was DC's tradition. I'm not sure if that meant the cover feature sometimes was the back-up story or if they saved the best for last. As you may know, the ways of DC's Silver Age are not always discernable.

Blackhawk and Zinda committed matrimony in #155 without even revealing their true names.

Lady Blackhawk's next adventure, in #151 (Aug 60), was notable for two oddly intertwined events. First, she gained super-powers (flight, super-strength, invulnerability) when a villain shone a super-power ray on himself and she sneaked into range of its backwash. With powers equal to those of the criminal and with the help of her team, she finally managed to take him down.

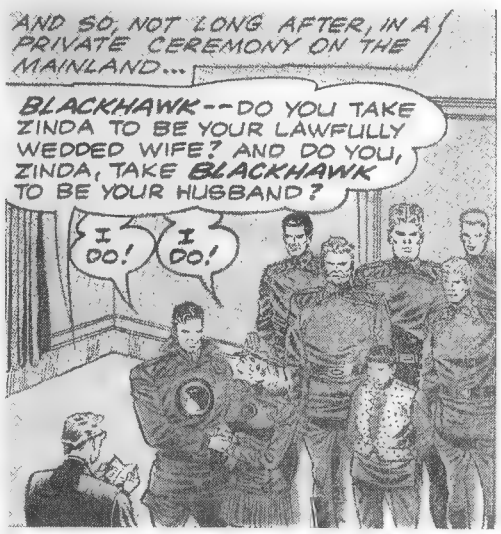
The other notable event was that Zinda stopped wearing her leather pants, going with the pleated skirt. This probably wasn't a wise idea, just before she gained super-flight and wound up carrying the team around by letting four men hold onto her thighs. But that outfit became her standard costume for the rest of her Blackhawk adventures.

The next time out, in #155 (Dec 60), Blackhawk had the extreme fortune of marrying Zinda. Big Black began wooing the team's female member, upsetting the rest of the teammates (who also had the hots for her, we learned). Finally, the pair wed and left the others to go off on their own. When Mr. and Mrs. Hawk got into trouble, their teammates resentfully saved them but then abandoned them, breaking up the team. That's when Zinda woke up, leaving the rest of us to dream.

Ironically, another tale in this issue featured a battle with Killer Shark, who would loom large in Zinda's future. KS was one of the biggest Blackhawk villains, if only for his relentless attempts to get away with stuff while they were around. He first appeared in #50 (Mar 52) and regularly returned to battle The Black Knights. This time out, he created a land armada and moved his criminal activities away from the high seas. That didn't work out any better than had his earlier nefarious schemes, but he soon would score quite a coup against the team.

While she waited for that fateful meeting, Zinda had a few more adventures with the team. In #161 (Jun 61), in even more direct foreshadowing, she was hypnotized into joining forces with a master criminal to double-cross the team during a robbery. When The Hawks realized her duplicity and discovered her trance-like state, they tried to pen her up while they chased down the crooks. But it didn't work, and she escaped. Fortunately, she snapped out of it and things ended happily.

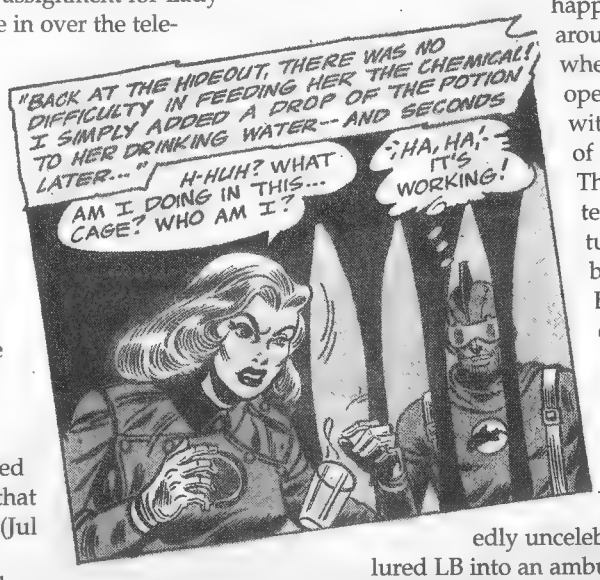
Then, in #163 (Aug 61), she was romanced by a European count, which didn't turn out as well as she'd hoped, and in #166 (Nov 61), she had to save the team when they were mind-controlled and ordered to kill her. Fortunately, she was helped by Blackie, the team's hawk mascot, and that little guy was a formidable weapon (as we discussed in *CBG* #1448, Aug. 17 01).



Lady Blackhawk experienced the difficulty of summing up a Silver Age plot when she first met Killer Shark in #170.

Zinda's next major moment came in "Lady Blackhawk vs. Killer Shark" in #170 (Mar 62). During a battle with Killer Shark, half the team had to free the half that had been captured. Lady Blackhawk used a one-woman sub and scuba gear to sneak up on KS but was overcome by volcanic gas she swam through. When she revived, she discovered she'd been turned into a mermaid (with a snazzy, low-cut tank top to go with her scaly flukes, but let's not think about that too long). Her new form helped the team in this double-length adventure, and she ultimately returned to normal when the fumes wore off.

She continued as a valued (if often absent) member of the team. In #182 (Mar 63), an old sorority sister came to visit and she stumbled onto Zinda's hidden Blackhawk room — and closet. When an assignment for Lady Blackhawk came in over the teletype, Penny grabbed an outfit and took off to help. Mayhem ensued, but things worked out all right, since the stand-in was inspired by the challenge of being a Blackhawk (of course).



Zinda returned to make up for that *faux pas* in #186 (Jul 63), when she helped solve "The Riddle of the Four Clues." This issue is a must-have, double-bag item because it *finally* told readers Zinda's last name. Until this point — even when she married Big Black — she had always been referred to by her first name alone.

Ms. Blake for once just happened to be hanging around in #188 (Sep 63), when the team's island split open and they had to deal with "The Petrified Giant of Blackhawk Island." Then, she saved the entire team when they were captured in #191 (Dec 63), but she had the help of Blackie and Bravo the chimp. Let's not linger on that one.

Killer Shark tricked Zinda into drinking a personality-warping potion to become Queen Killer Shark in #200.

Zinda's disastrous meeting with Killer Shark came in her next appearance, the decidedly uncelebratory #200 (Sep 64). KS lured LB into an ambush and captured her. Ultimately, he tricked her into drinking a potion he'd discovered that turned her evil. Killer had decided to use his potion on her because changing more than one person (such as the entire Blackhawk team) would've been too difficult to control. But, if he made Zinda evil, the team would try desperately to avoid harming her or disgracing her, thereby giving him an edge. What an evil mastermind!

After being brainwashed in #200, Zinda (aka Queen Killer Shark) played on The Blackhawks sympathies to betray them.

Once Lady Blackhawk drank the potion and became a witch (and lost her memory of important things, like the location of Blackhawk Island), Killer released her and they joined forces. To celebrate, Zinda took the name Queen Killer Shark (catchy) and donned a purple and green full-length body suit, cape, and tiara. Oh, those wacky criminals and their penchant for secondary colors! Of course, The Blackhawks by now had ditched their shiny-

Things got complicated in #204, when Blackhawk turned evil and Zinda regained her goodness.

blue leather outfits and were wearing red tops and green pants, so they were just as colorful as their former teammate.

Killer's plan worked to perfection, including the part where Zinda pretended to regain her former personality, convincing the team to take her home and leave her to recuperate. She promptly radioed the coordinates to Killer and sabotaged the island's defenses. When the team returned, she attacked them with the War Wheel, which even someone in his right mind would do, since it was so cool. Ultimately, the plan fizzled out and Killer Shark was captured, but Zinda escaped. Things didn't improve after that.

Zinda showed there was no honor among thieves when she double-crossed Killer Shark and took over his gang in #225.

Queen Killer Shark regained her true identity for good after whacking her head while battling Big Black in #228.

Lady Blackhawk's betrayal so upset her former boss that by #204 (Jan 65) Blackhawk was having nightmares of her trying to kill him. He finally caught up to her and downed her plane, and the shock caused her to regain her original personality. Blackhawk cared for her while she recovered, the dear man, but that put him right into the line of fire from a ray beam from Killer Shark, who apparently had been paroled for extremely good behavior.

KS had stuck an ionized version of his potion into the ray gun so he could shoot it at LB and revert her to her witchy form. Wouldn't he have been better off *selling* this talent rather than stealing? Oh, well.

Unfortunately, KS wasn't any better a shot than he was a thinker, and he hit Blackhawk, turning *him* evil, instead.

Zinda realized what had happened, so she pretended to have reverted to her evil ways, too, and both Blackhawk and Lady Blackhawk joined Killer Shark to battle the rest of the team. Ironically, Zinda's efforts to foil Killer's plots led him to suspect Blackhawk was faking, and, in the mayhem that ensued, she reversed the polarity on Killer Shark's ray gun and fired it at Blackhawk. It reverted him to good-guy status, but some leakage reached her, and she changed back to Queen Killer Shark. Don't even ask me how that worked, I'm not a DC scientist.

When the dust settled, KS once again was captured but QKS had escaped once again. Darn the luck!

Killer Shark and his queen returned one year later in #216 (Jan 66). Is it just me, or does Killer Shark seem to get off with really light prison sentences every time he's caught? In any event, the team had to protect a dead scientist's secret weapons from being stolen from their island home by evil-doers, including Mr. and Mrs. Shark (I kid — they were just bad friends). This time, both villains were captured, and the team vowed to cure Lady Blackhawk once and for all.

Even though the "shocking, exclusive answer" to whether the team could cure Zinda was promised to readers in an upcoming issue, the editors seem to have had a mild case of amnesia themselves. When next the team ran into QKS, she was celebrating her anniversary of having met Killer Shark along with their minions in their secret underground cavern! Hello? Remember that captured-and-off-to-prison thing? Oh, well. Zinda told her evil boyfriend that the best anniversary present she could receive would be to capture The Blackhawks, so her sweetie set out to do just that.

With that accomplished, Zinda double-crossed him, turning on both him and The Blackhawks to take over the gang! What a truly evil woman! In the end, the Black Knights managed to turn the tide and captured both Killer Shark and Queen Killer

Shark. Blackhawk apparently admitted defeat in curing his former teammate, telling her she'd be spending quite a few anniversaries in prison. Like there would actually be enough interest in continuity by this point to show *either* of these villains in prison!

Sure enough, when Queenie returned in #228 (Jan 67), it was while the team was being forced to serve as bodyguards for Jolly Roger, a crook they hated. Someone was out to kill him, the villain told them, but, if he died, booby traps all over the world would explode, killing many others. So the team had to keep him alive against a diabolical assassin — who turned out to be Zinda, don't ask me how. She was working for Killer Shark, who saw his illegal gain being reduced by Jolly's interference.

Blackhawk ultimately caught up to her and, in the struggle, she hit her head on a rock. As you remember from the past two months' worth of amnesia stories, a jolt like that can be dangerous. Indeed, it gave her a concussion, for which she was hospitalized for a week.

Nah, just kidding, it (of course) just restored her true personality! This time, for good! Although how Blackhawk knew that after all the fake-outs, double-crosses, and temporary changes is anybody's guess. But you just can't beat a whack on the head to fix you up again right as rain — at least, if you live in DC's Silver Age.

That good head-whacking news was dampened by the arrival of The Justice League of America, who informed Blackhawk and his team (now including the reformed Zinda) that they were has-beens. They pointed out various mistakes the team had made on its mission, and Big Black argued for another chance. The team gained that chance, but only by becoming big-time, first-tier super-heroes.

OK, I'm kidding again. They actually became laughably inane super-heroes. I still wake up screaming when I dream of Chuck's Listener outfit consisting of navy-blue pajamas with pink ears printed all over them. But at least Zinda (who did not deign to create a super-hero guise, smart girl) was around to help them train at long last.

She valiantly stuck around to aid her boys, at least in the background, until #233 (June 67), when trying to keep a straight face probably got to be too much of a strain, and she took a few issues off. In #236 (Sep 67), she put in a cameo to give the boys their mission, essentially holding the fort while they traipsed around, and she did likewise in #239 (Mar 68), when the boys finally got a look at themselves in the mirror and returned to their original leather costumes.

After having Zinda show up only when she starred, fans weren't liking this new background role for her. A letter writer in #242 (Aug-Sep 68) suggested turning her into Miss Chameleon, a mistress of disguise. Rather than accept that dubious suggestion, the editors made "a solemn editorial promise" that Zinda would get more time as soon as the new series of adventures were established.

Sadly, that never happened, since the title's end was nigh. After a final cameo in the Blackhawk's swan song in #243 (Nov 68), in which she (gulp) brewed coffee for the boys when they returned from their mission, her Silver Age career was done. In fact, any *other* type of career was pretty well done, too, as she faded from view.

She's made a spectacular return in *Birds of Prey* these days, I hear, which is pretty good for a woman who started adventuring 56 years ago. Granted, it wasn't the most time-consuming career for a Silver Age star, and she's had quite a few years to rest her legs for another go. Let's hope, this time, she gains a more consistent track record of staying on the side of the angels.

Zinda got dumped into the cameo junk heap, while The Blackhawks stumbled around as the Junk Heap Heroes in #236.

Sadly, Zinda was reduced to a cameo panel or two during the two-issue Black Knight revival beginning in #242.

John Stanley's *Thirteen* filled the Lulu-Archie gap ...

Val, Judy and their precocious friends

by CRAIG SHUTT

Dear Mr. Silver Age,

You've told us about such great love matches as Lois and Superman, Gwen and Petey, and Patsy and Buzz. But what about that other great love match of the Silver Age, Val and Billy?

Tippy T
Centerville

Mr. Silver Age says: Considering they had at best a love-hate relationship as 13-year-old next-door neighbors, Tip, I don't have much hope for their love lasting until the age of 16, let alone for all time.

But that long-term prospect doesn't affect the sheer fun of *Thirteen (Going on Eighteen)*. A Dell comic, it began in November 1960, continued through #25 (Dec 67), and picked up again for four issues in July 1969, with the last two reprinting earlier stories. The book was the creation of John Stanley, the genius behind the comic-book version of Little Lulu, and he wrote and drew most of this one. The book featured characters a little older than Little Lulu and a little younger than the Archie gang. But, at its best, it could be even more hilarious.

The stories focused on Val, a 13-year-old pony-tailed blonde who lived next door to Billy, a good-looking boy who was part boy-pal and part date-bait. As the title made clear, Val had ambitions to great sophistication, which were aided by her scheming brain and tart tongue.

Next-door neighbors Val and Billy couldn't decide if they were pals or dates, as seen in this half-pager in #13.

Judy's trials and tribulations with her boyfriend, Wilbur, included a lot of verbal sparring before erupting into slapstick.

Judy began her* Thirteen *career a little on the pudgy side, but the comic's manic energy quickly slimmed her down.

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Thousands of fine people lost their lifetime hobbies in the 2004 hurricane season. Collectibles ranging from stamps and autographs of famous people, to wonderful model railroad layouts and glass figurines were sadly destroyed. Did insurance help many of these victims? In too many cases, the answer was, "NO."

I've been a collector all of my life—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

Dan Walker

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Judy Jr. stories featured the odd premise of Judy as a young, bratty girl. She matched wits — such as they were — with Jimmy Fuzzi.

Her efforts in this regard seldom worked out, though, because she kept getting pulled back to Earth by the unflappable and easily amused Billy as well as by her older sister, Evie. Val also had that other trait so common to 13-year-olds *faux* sophisticates: She was gawky as all heck, a mass of high-energy skinny, flailing arms and legs that went out of control at a moment's notice.

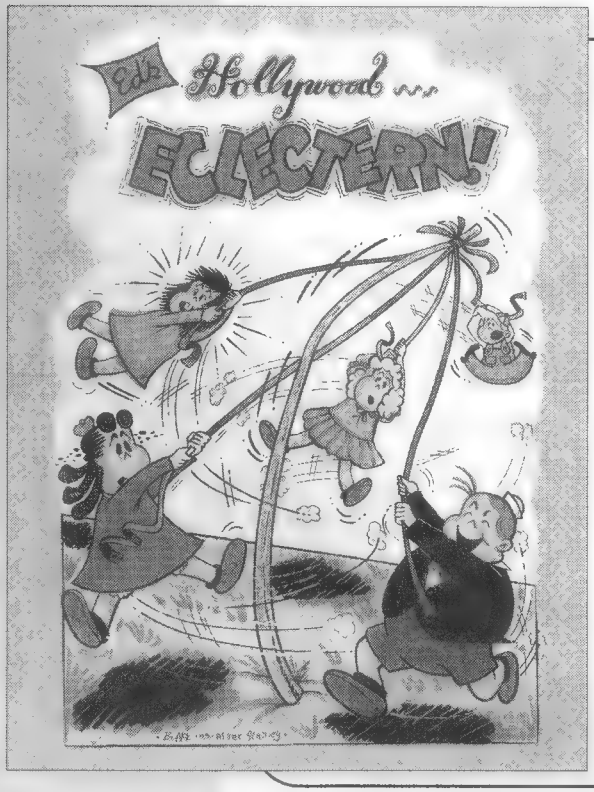
The other key player was Judy, Val's best friend, confidante, co-conspirator, and, sometimes, competitor. She, too, had a quick temper and a scheming mind, which added to the fun in a way Betty and Veronica never quite achieved. She started out a tad pudgy but, by

Val's big sister Evie made a formidable sparring partner, because she understood her enemy all too well.

#6 (Feb-Apr 63), she had slimmed down to Val's svelte size.

Judy also had a steady boyfriend named Wilbur, a tall, even gawkier doofus who always wore an ugly porkpie hat that was the bane of Judy's vision of a boyfriend's sophisticated attire. Despite all the evidence, Wilbur had a major superiority complex, styling himself a suave ladies' man despite Judy's continually pointing out the flaws in this view.

The other recurring character was Paul, Val's sometime boyfriend, whom she tried to



More Stanley

Fans of John Stanley, especially his work on Marge Buell's Little Lulu, should sign up for *The HoLLywood Eclectern*, an irregularly produced photocopied (often in color) and stapled fanzine published by Ed Buchman. It includes all types of fan-contributed stuff: articles, personal reminiscences, examples of strips and cartoons and other pieces with an emphasis on the sheer joy of old comics and Stanley's work. Excerpts from the regular (if not frequent) *Ask Mr. Silver Age* columns that extol the Stanley genius make appearances in the zine's pages.

It's a fun publication, and the most amazing thing about it is that it's free. Once you send him your address, he'll keep sending you each issue as he has enough material to publish a new issue. There's not even a charge for postage or copying expenses — but please send him stamps or a few bucks to help out. It's well worth getting, if you enjoy any of Stanley's work.

Ed Buchanan's* HoLLywood Eclectern *is a free (!) fanzine devoted to all things Stanley, especially Little Lulu.

To check it out, send a note to: The HoLLywood Eclectern, Box 4215, Fullerton, CA 92834. Tell him Mr. Silver Age sent you!

use to make Billy jealous — a tough task, since Billy didn't much care who Val dated. However, Val cared very much if Billy even smiled at the dreaded Janie Kilboy, her devious competitor (at least, in Val's mind).

Most of the stories ran one to nine pages, providing lots of short takes and chances to change up the featured cast — and the issues ran no ads, not even on the covers, and only one text page. What a value for my 12 pennies!

A back-up situation highlighted "Judy Jr.," which related stories about Judy when she was a little girl. Sadly, when Judy was younger, she was a brat: bossy, demanding, and willing to solve any problem by shouting. She showed off these qualities in great abundance to her pal, Jimmy Fuzzi, even though she didn't always wind up winning these engagements. They always called each other by their full names, adding a fun rhythm to the dialogue. Sadly, no "Val Jr." stories ran, and Val didn't appear in the young Judy stories, probably to create a different dynamic.

Stanley's storytelling and art really made the series sing. The characters weren't ciphers who played a role for that story and then switched to another personality for the next story (as Reggie and Veronica, in particular, often do). These were clearly delineated characters with defined personalities and distinct dialogue patterns.

The stories had three key elements that made them so much fun: witty wordplay between characters, an abundance of sight gags and goofy situations that built as they progressed, and enough slapstick to let Stanley use his gawky characters to their full physical advantage.

A prime example can be seen in "Battle of the Sissies," the lead six-pager in #18 (Apr 66). It opened with Val trying to trick the wily Evie into leaving the bathroom so Val could prepare for her date with Billy. When her opening barrage of verbal thrusts was parried, Val decided to lure Evie out by making her answer the phone.

Rather than call Billy and ask him to call back, Val decided to do it herself. Wearing her bathrobe, she ran across to Billy's window, opened it, leaned in, grabbed the phone, and dialed her home. Just then, the window slammed down on her waist, trapping her half inside Billy's house. Evie, after realizing Val wasn't going to answer the phone, left the bathroom to discover it was Val calling to say she needed help getting free. Evie refused, explaining that she was in her bathrobe, and who in her right mind would leave the house in her bathrobe?

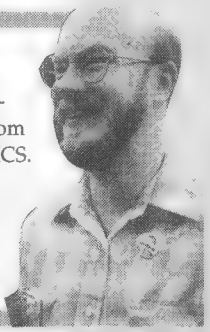
Sight gags took many forms, as seen in this three-pager from #18, in which Val made a valiant (if failed) effort not to dream about boys.

Just then, Billy walked into his living room — where Val had cleverly covered herself with the window drapes so Billy wouldn't see her. Instead, he saw a big clump of drapes with the phone cord going up into them. Untangling his near-date, he asked, "How long have you been sneaking over here to make free phone calls, Val?"

That's not the end of the story — there's more Val-Billy repartee and an Evie payback yet to come. The issue also included: a six-pager showing Val and Judy angling to attract the right dance partners; a six-pager in which Val pulled the wig off an unsuspecting salesgirl and ran for her life through the carpet department, wreaking havoc; a two-pager in which Judy proudly lined up pals to see Wilbur play his "stringed instrument" at a talent show; a four-page, visual gag-laced piece in which Val tried unsuccessfully not to dream about boys; a four-pager chronicling Wilbur's whirling-dervish journey over icy sidewalks to reach Judy's house; and four pages of Judy Jr.'s travails as she tried to gain Jimmy Fuzzi's help in scratching her nose while she was trapped in her snow suit.

Whew! Throw in a couple half-page gags on the inside front-cover, and I'd say I got my 12¢ worth! Yet, as these premises from only one issue indicate, all this series really had going for it was a bunch of well-crafted characters and the everyday events that any typical 13-(going on 18-) year-old could find herself in — if she had someone as creative as John Stanley calling the shots.

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics***, is available from F+W Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net.** And visit him on the Web at his Forum section of **www.cbgxtra.com.**



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Reed Crandall's crack riverboat captain

Up the creek with Jeb Rivers

by **MICHELLE NOLAN**

Seldom in comic-book history had a dashing riverboat captain graced a cover.

Readers scouring the crowded newsstands in late summer 1949 would have been most surprised by the new lead feature *Hit Comics* offered.

Seldom in comic-book history had a dashing riverboat captain graced a cover. Jeb Rivers was ready to replace Kid Eternity as Hit's lead feature in one of the more unexpected and divergent character transitions of the late Golden Age.

Jeb Rivers — the name was a natural — was something new in comics: a pre-Western Western. Though no date was established during the short-lived series, the setting was obviously the Mississippi River era not long before the Civil War.

And what better cover artist to introduce the character than Reed Crandall? He did all five Jeb Rivers covers and part of the interior art before the series ended all too soon with *Hit* #65 (Jul 50) during the "implosion" Quality Comics suffered in the second half of 1950.

All five Jeb Rivers epics in *Hit* — each 13 pages — were rousing examples of comic-book high adventure. He appeared in three more stories as a backup feature in *Doll Man* #32-34 (Feb 51-Jun 51), but those three tales were only eight pages, perhaps adapted from original 13-page scripts.

There was no Jeb Rivers origin story, but the over-the-top splash-page blurb is a dilly: "Steam's up! All aboard for adventure! A journey through the great days of the old Mississippi River, when America's Father of Waters knew excitement in every ripple! Paddle wheels whirl! Guns roar! It's do or die, sink or sail, victory or oblivion for Jeb Rivers and his young partner Catfish!"

In the first tale, Jeb meets Captain Lucius Pelham, skipper of *The Paragon*, aboard which the affable captain was to sail often, along with his highly capable daughter, Marnie. Jeb and Catfish, who was a typically spunky 12-year-old kid-partner type, foiled a plan to sabotage a race from New Orleans

to St. Louis against a riverboat called *The Magpie*.

Marnie is perhaps the most interesting character in the series, since she's equally at home piloting a huge riverboat as a two-fisted tomboy type or playing the well-dressed Southern belle who captures Jeb's heart on the final page. "Aw, slush! Whatever does Jeb have to get all mooney-eyed over a gal fer?" Catfish asks the elderly captain in inexplicable English, to which the old gentleman kindly responds, "Wait till you're a foot higher and five years older, Catfish! Then you'll know!"

The Jeb Rivers series was much wordier than many comic strips of the era, so that may have accounted partially for its failure. Then, again, there was really no place to use Jeb Rivers as a feature, since all seven of Quality's anthologies devoted to a wide variety of characters either departed the scene or were converted to genre titles in 1950.

In the second story in *Hit* #62 (Jan 1950), Jeb ruined a plot by the "Emperor Thraill" to establish an empire in America. Thraill himself refers to Aaron Burr's early 19th century scheme, so the story was inspired by history. After a complicated, hair-raising adventure that not many readers younger than 12 could possibly have followed, Jeb and Catfish board The Paragon and, responding to a question from Marnie about what they've been up to, responded, "just a minor expedition into the wilderness, Marnie! Not worth talking about, really!" So Jeb was humble as well as heroic and breathtakingly handsome.

My favorite story of the five is featured in *Hit* #63 (Mar 1950), "The Crooked Gambler," involving classic riverboat gambling scenes and how Jeb used creative dueling etiquette to defeat a mustachioed, bearded baddie. The cover on this issue, the only one that showed every primary character in the series, is a wonderfully evocative portrayal of riverboat life on the old Mississippi.

"A heartless siren's cry — lures Jeb Rivers into a murderous ambush!" is the cover blurb on *Hit* #64 (May 1950). Substitute Blackhawk for Jeb and you have the same feeling of an entirely different and far more popular Quality classic. In this story, bare-knuckle boxing is featured, as Jeb defeats and then wins the friendship of a hulking foe called Buffalo.

The final full-length Jeb Rivers adventure in *Hit* #65 is the most creative, dealing with an "ironclad raider" early type of submarine, *The Garfish*. How they came up with that name, I can't figure, but the story is a pip, an effective example of nicely plotted comic-book adventure.

Quality's editors may have been inspired by the success of DC's Tomahawk, another highly original (for the time) pre-Western Western type who ironically gained his own title shortly after *Hit*'s last appearance. Tomahawk began in *Star Spangled Comics* #69 (Jun 47) but did not merit a cover until #96 (Sep 49), two months before Jeb Rivers first sailed. It is true, though, that the plot possibilities for Jeb Rivers were more limited than for Tomahawk.

At any rate, Jeb Rivers deserved a better run. Quality, though, was in no position to provide that luxury, since the company, once one of the Golden Age's leading lights, ran into serious problems in 1950. In the first six months of the year, the company published an unsustainable 29 titles, all bi-monthlies except the monthly *Modern Comics* featuring Blackhawk. But by late summer, Quality had canceled or suspended 21 titles, including all 14 romance types and *Modern Comics*.

The eight survivors were *Blackhawk* (which became monthly), *Buccaneers* (though not for long), *Candy*, *Crack Western*, *Doll Man*, *Marmaduke Mouse* (!), *Plastic Man*, and *Police Comics* (switching from costumed heroes to crime). Quality eventually began to issue a raft (pun intended!) of new titles and resumed others in 1951. But there was, lamentably, no room for dashing Jeb Rivers or riverboats.

The Jeb Rivers series was much wordier than many comic strips of the era, so that may have accounted partially for its failure.

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Tony Isabella's 10 FAVORITE COMIC BOOK COVERS

Ten of Tony Isabella's top picks

While we usually run a bio of the creator picking their Top 10 in this space, long-time *CBG* columnist Tony Isabella provided his own introduction this time out. Take it away, Tony:

Tony here. I was dreading this moment, the moment when my editors would ask me to pick my 10 favorite comic-book covers, the moment when I would realize that I could do no such thing. Y'see, I have been reading comics since I was 4 years old and I am considerably older than that now. Those years represent a whole lot of covers. Trying to pick my 10 favorites would take me months and likely make my head explode.

So you're not getting my 10 favorite covers; you're getting 10 of my favorites. I chose the first 10 I thought of that deserved to be among my favorites and put them in chronological order because I can be as anal-retentive as anyone. The only restriction I gave myself was that all the covers had to be from comic books I bought for myself when they were first published.

Cosmo the Merry Martian #1 © 1958 Archie Comic Publications; art by Bob White

***Cosmo the Merry Martian* #1 (Sep 1958).** *"I loved this short-lived title from the moment I saw this cover. I would almost kill to write a revival."* **Original price: 10¢ Current NM value: $125**

Superboy #72 © 1959 DC; art by Curt Swan

***Superboy* #72 (Apr 1959).** *"My pre-teen sexual angst was summed up on this cover. Girls can be really pretty, but they are not to be trusted."* **Original price: 10¢ Current NM value: $70**

Superman #132 © 1959 DC; cover by Curt Swan

***Superman* #132 (Oct 1959).** *"So many cool concepts on a single cover! I couldn't wait to read this one!"*

Original price: 10¢ Current NM value: $155

Challengers of the Unknown #11 © 1960 DC; cover by Bob Brown

***Challengers of the Unknown* #11 (Jan 1960).** *"It's my all-time favorite Challengers cover and story."*

Original price: 10¢ Current NM value: $90

The Brave and the Bold #29 © 1960 DC; art by Mike Sekowsky

***The Brave and the Bold* #29 (May 1960).** *"My first super-team comic book and one of the JLA's best stories ever."*

Original price: 10¢ Current NM value: $2,000

Justice League of America #195 © 1981 DC; art by George Pérez

***Batman* #134 (Sep 1960).** *"What can I say? The goofy monster on this cover speaks to me."*

Original price: 10¢ Current NM value: $130

Fantastic Four #7 © 1962 Marvel; cover by Jack Kirby

***Fantastic Four* #7 (Oct 1962).** *"I didn't like this comic when I first read it, but its cover was wonderfully unsettling."*

Original price: 10¢ Current NM value: $1,250

Avengers #4 © 1964 Marvel; art by Jack Kirby

***Avengers* #4 (Mar 1964).** *"Captain America returns and immediately becomes one of my favorite super-heroes."*

Original price: 10¢ Current NM value: $1,450

Amazing Spider-Man #18 © 1964 Marvel; art by Steve Ditko

***Amazing Spider-Man* #18 (Nov 1964).** *"As a youth, I identified more with Spidey than any other hero. This cover scene stunned me."*

Original price: 12¢ Current NM value: $510

Strange Adventures #205 © 1967 DC; art by Carmine Infantino

***Strange Adventures* #205 (Oct 1967).** *"Maybe the best cover copy ever … on one of Carmine Infantino's best covers ever."*

Original price: 12¢ Current NM value: $90

HEROCLIX MARKET REPORT

by JAMES MISHLER

Star Wars Universe is huge!

When Wizards of the Coast said that the new *Star Wars Miniatures* set, *Universe*, was going to be huge, it seemed they understated the reality of the situation! Not only is the set chock-full of large and huge sized figures, it also includes characters from the full expanded Star Wars universe of novels to comic books. From the Republic **Clone Trooper** of the Prequel Saga and Imperial **Grand Admiral Thrawn** of the novels, to **Chewbacca** and **Lando** from the Classic Trilogy and the **Yuuzhan Vong Warrior** of the New Republic era, the *Universe* set provides players with 60 new characters, creatures, and vehicles to add to their *Star Wars Miniatures* armies.

Available now, *Star Wars Miniatures: Universe* booster packs include one huge figure and six medium and/or large figures, and retail for $19.99.

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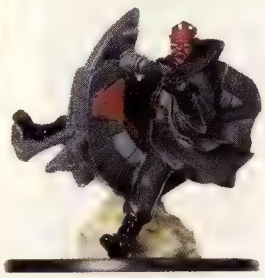

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222	Catwoman	UN	25.00
223	Plastic Man	CJ ▼	26.00

INDY HEROCLIX

INDY HEROCLIX
(96 FIGURES+24 ALTS.)

NOTE: Figure #s 37e-60e are available in European release only, replacing U.S. figures #37-60. Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique. Rarity: 1=most common; 6=most rare

	Indy HeroClix Set		158.75
	Starter Pack		20.00
	Booster Pack		7.00
	Rarity 1 figure		0.80
	Rarity 2 figure		1.50
	Rarity 3 figure		2.40
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
#	FIGURE NAME	RK/R	NM
90	Abbey Chase	U/6	17.00
94	Angelus	U/6 ▼	14.50
96	Cyblade	U/6 ▼	12.00
88	Hecate	U/6	12.00
69	Hellboy	V/5	5.00
87	Hellboy	U/6	30.00
91	Judge Anderson	U/6 ▼	17.50
92	Judge Death	U/6	18.75
60e	Judge Fear	V/4	4.00
54e	Judge Fire	V/4	4.00
57e	Judge Mortis	V/4	4.00
78	Kabuki	V/5	4.70
51e	Nemesis	V/4	4.00
85	Samandahl Rey	U/6 ▼	11.25
89	Shi	U/6	19.00
95	Siamese	U/6	12.50
42e	Stix	V/4	4.00
48e	Torquemada	V/4	4.00
66	Witchblade	V/5	5.00
93	Witchblade	U/6 ▼	18.00
45e	W. Sternhammer	V/4	4.00
#	PROMO FIGURESSET		MED
	Johnny Alpha	pr	16.00
	Judge Dredd	pr	17.00
201	Princess Ashleigh	IN	16.00
205	Akemi	IN	15.00
206	Spec Ops Savage	IN	15.00
207	S/D Agent Alpha	IN ▼	19.25
208	Barbara Hershey	IN	17.00
209	Aphrodite	IN	15.00
210	Sister Magdalena	IN	15.00
211	Masahiro Arashi	IN	15.00
221	Witchblade	IN	20.00
222	Boon	IN	14.00

MARVEL HEROCLIX

INFINITY CHALLENGE
(150 FIGURES)

	Infinity Challenge		▲225.00
	Starter Pack		20.00
	Booster Pack		7.00
	Rarity 1 figure		0.75
	Rarity 2 figure		1.50
	Rarity 3 figure		2.50
	Rarity 4 figure		3.00
	Rarity 5 figure	▲	4.50
#	FIGURE NAME	RK/R	NM
87	Black Panther	V/5	4.00
102	Bullseye	V/5	4.00
69	Captain America	V/5 ▲	4.90
148	Captain America	U/6 ▼	16.50
84	Cyclops	V/5 ▲	4.65
147	Cyclops	U/6	12.00
99	Daredevil	V/5	4.00
126	Dr. Strange	V/5	4.00
144	Elektra	U/6 ▼	12.00
138	Firelord	V/5 ▲	4.00
146	Juggernaut	U/6 ▼	13.00
142	Nightmare	U/6	15.00
78	Professor Xavier	V/5	4.00
145	Professor Xavier	U/6	14.00
140	Quasar	U/6	15.00
105	Scarlet Witch	V/5	4.00
72	Spider-Man	V/5	5.25
150	Spider-Man	U/6 ▼	21.00
141	Thanos	U/6 ▼	20.00
135	Ultron	V/5	4.50
139	Vision	U/6 ▼	18.25
143	Wasp	U/6 ▼	13.00
75	Wolverine	V/5	5.00
149	Wolverine	U/6 ▼	19.00

UNIVERSE
(126 FIGURES)

	Universe Set		435.00
	Starter Pack		13.00
	Booster Pack (2 figs)		4.00
	Rarity 1 figure	▲	0.85
	Rarity 2 figure		1.65
	Rarity 3 figure		2.95
	Rarity 4 figure		4.00
#	FIGURE NAME	RK/R	NM
124	Captain America	U/6 ▼	10.50
123	Cyclops	U/6 ▼	10.25
120	Elektra	U/6	10.00
060	Iron Man	V/4	4.75
122	Juggernaut	U/6 ▼	10.50
118	Nightmare	U/6	12.00
121	Professor Xavier	U/6	13.00
116	Quasar	U/6 ▼	10.00
051	Silver Samurai	V/4	3.25
126	Spider-Man	U/6	19.50
117	Thanos	U/6	20.00
115	Vision	U/6 ▼	13.50
119	Wasp	U/6	11.00
125	Wolverine	U/6	18.00

CLOBBERIN' TIME
(96 FIGURES)

	Set		295.00
	Booster Pack		11.50
	Rarity 1 figure		0.75
	Rarity 2 figure		1.75
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
#	FIGURE NAME	RK/R	NM
78	Doctor Octopus	V/5	6.00
75	Dr. Doom	V/5	7.00
96	Enchantress	U/6	20.00
69	Logan	V/5	4.90
95	Medusa	U/6 ▲	16.00
89	Mojo	U/6	21.00
87	Moondragon	U/6	20.00
94	Mr. Fixit	U/6	20.00
86	Nick Fury	U/6	20.00
85	Nightcrawler	U/6 ▲	65.00
91	Red Skull	U/6	25.00
84	She-Hulk	V/5	5.75
88	Spider-Man	U/6 ▼	27.00
92	Spiral	U/6	20.00
90	Super Skrull	U/6	23.00
63	Thor	V/5 ▼	7.00
93	Titania	U/6 ▲	20.00

XPLOSION
(96 FIGURES)

	Xplosion Set		205.00
	Booster Pack		7.00
	Rarity 1 figure		0.75
	Rarity 2 figure		1.50
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
#	FIGURE NAME	RK/R	NM
88	Apocalypse	U/6 ▲	25.00
87	Deathbird	U/6	15.00
86	Elektra	U/6	15.00
89	Green Goblin	U/6 ▲	25.00
94	(Savage) Hulk	U/6	28.00
78	Iron Man	V/5	6.00
92	Lady Deathstrike	U/6	18.00
95	Phoenix	U/6	25.00
91	Sauron	U/6 ▲	20.00
85	Shadowcat	U/6	17.00
93	Spider-Man	U/6	30.00
90	The Leader	U/6 ▲	15.25
96	Weapon X	U/6	23.00

CRITICAL MASS
(96 FIGURES)

	Critical Mass Set	▼	300.00
	Booster Pack	▲	8.00
	Rarity 1 figure		0.75
	Rarity 2 figure		1.50
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
#	FIGURE NAME	RK/R	NM
84	Absorbing Man	V/5	5.00
87	Adam Warlock	U/6	18.00
94	Beta Ray Bill	U/6 ▼	14.50
86	Captain Marvel	U/6 ▼	20.00
92	Dormammu	U/6	15.00
95	Hulk	U/6	28.00
90	Morgan Le Fay	U/6	15.00
93	Nova	U/6	18.00
88	Ronan/Accuser	U/6	15.75
89	Sersi	U/6	12.00
96	Silver Surfer	U/6 ▲	44.00
69	Spider-Man	V/5	5.00
91	Terrax	U/6	21.00
85	Warbird	U/6	18.00

ULTIMATES
(96 FIGURES)

	Ultimates Set		295.00
	Booster Pack		8.00
	Rarity 1 figure		1.00
	Rarity 2 figure		2.00
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
#	FIGURE NAME	RK/R	NM
086	Baron Zemo	U/6 ▲	17.00
066	Captain America	V/5	5.00
087	Carnage	U/6	25.00
091	Crimson Cowl	U/6	15.00
063	Cyclops	V/5	5.00
072	Doctor Octopus	V/5	5.00
094	Goblin Queen	U/6 ▲	17.00
095	Hulk	U/6	30.00
089	Iron Man	U/6 ▲	30.00
092	Magneto	U/6	22.00
078	Marvel Girl	V/5	4.95
090	Mister Sinister	U/6	18.50
093	Phoenix	U/6	26.00
069	Sabretooth	V/5	5.00
096	Thor	U/6	25.00
088	Vindicator	U/6	15.00
081	Wrecker	V/5	5.00
085	Xorn	U/6 ▲	20.00

MUTANT MAYHEM
(113 FIGURES+21 CARDS)

	Set		350.00
	Booster Pack		8.00
	Rarity 1 figure		1.00
	Rarity 2 figure		2.00
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
	Battle Condition card		1.00
	Bystander token (B)		1.00
	Feat card (F)		1.00
#	FIGURE NAME	RK/R	NM
201	Alex Summers	U/SR	15.00
203	Angelica Jones	U/SR	15.00
089	Bastion	U/6	15.00
206	Bishop of SXE	U/SR	15.00
092	Black Queen	U/6	15.00
216	Bruce Banner	U/SR	20.00
207	C. Ferguson	U/SR	15.00
095	Count Nefaria	U/6	20.00
088	Donald Pierce	U/6	15.00
087	Fantomex	U/6	15.00
097	Giant-Man	E/UR	25.00
091	Gladiator	U/6	18.00
211	JP Beaubier	U/SR	15.00
215	Logan	U/SR ▲	20.00
096	Loki	U/6	20.00
085	Longshot	U/6	15.00
090	M.O.D.O.K.	U/6 ▲	16.00
086	Mimic	U/6	15.00
094	N'astirh	U/6	15.00
213	Nath. Summers	U/SR	15.00
208	Peter Parker	U/SR	20.00
093	Shadow King	U/6	15.00
202	Simon Williams	U/SR	15.00
219	Spider-Man Masterpiece	Ch	200.00
205	Tandy Bowen	U/SR	15.00
209	Ted Sallis	U/SR	15.00
204	Tyrone Johnson	U/SR	15.00
214	Wade Wilson	U/SR	15.00
212	W. Langkowski	U/SR	15.00

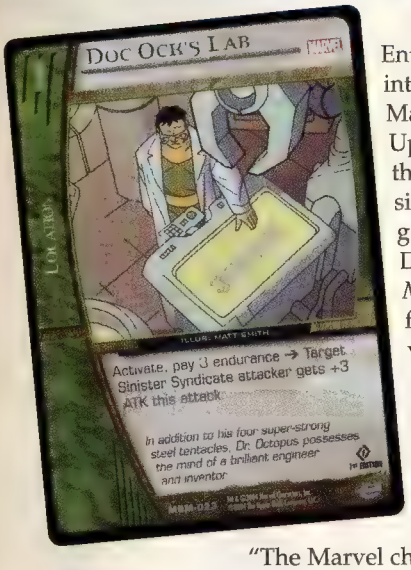
FANTASTIC FORCES
(104 FIGURES+XX CARDS)

	Fantastic Forces Set		300.00
	Booster Pack		8.00
	Rarity 1 figure		1.00
	Rarity 2 figure		2.00
	Rarity 3 figure		3.00
	Rarity 4 figure		4.00
	Rarity 5 figure		5.00
	Rarity 6 figure		10.50
	Super Rare (LE) figure		15.00
	Battlefield Cond. card		1.00
	Bystander token (B)		0.75
	Feat card (F)		1.00
#	FIGURE NAME	RK/R	NM
201	Alex Summers	U/SR	15.00
87	Arnim Zola	U/6	9.00
27	Asp	V/4	4.00
18	Atlas	V/3	3.00
15	Awesome Andy	V/3	3.00
89	Baron Blood	U/6	9.00
88	Baron Mordo	U/6	9.00
206	Ben Grimm	U/SR	17.50
6	Black Knight	V/3	3.00
51	Cage	V/4	4.00
202	Cain Marko	U/SR	19.00
95	Dr. Doom	U/6	11.50
60	Dr. Strange	V/4	4.00
24	Ghost Rider	V/3	3.00
63	Green Goblin	V/5	6.00
12	Hawkeye	V/3	3.00
72	Human Torch	V/5	5.00
75	Invisible Woman	V/5	6.50
48	Iron Fist	V/4	4.00
204	Johnny Storm	U/SR	19.00
36	Jolt	V/4	4.00
66	Juggernaut	V/5	5.00
39	Karma	V/4	4.00
208	Kurt Wagner	U/SR	16.50
86	Mad Thinker	U/6	9.00
9	Moonstar	V/3	3.00
81	Mr. Fantastic	V/5	6.00
203	Namor	U/SR	19.00
84	Nightcrawler	V/5	5.00
90	Nimrod	U/6	9.00
201	Norman Osborn	U/SR	19.00
91	Orphan	U/6	9.00
50	Power Man	E/3	3.00
94	Prof. Xavier	U/6	10.50
207	Reed Richards	U/SR	17.50
57	Rogue	V/4	4.00
54	Scarlet Witch	V/4	4.00
30	Shocker	V/4	4.00
45	Songbird	V/4	4.00
96	Spider-Man	U/6	15.00
68	Sub-Mariner	E/4	4.00
69	Sub-Mariner	V/5	5.00
205	Sue Storm	U/SR	19.00
77	The Thing	E/4	4.00
78	The Thing	V/5	6.00
33	Tigra	V/4	4.00
85	Volcana	U/6	9.00
42	Vulture	V/4	4.00
93	Warlock	U/6	10.50
92	Wolverine	U/6	15.00
21	Yellowjacket	V/3	3.00
#	CARD NAME	TYP	NM
Astral Plane		BF	1.50
Atlantis Rising		BF	1.00
Brilliant Tactician		F	1.00
Disbanded!		BF	1.00
Double-Time		F	1.00
Fantastic Four		F	1.00
Force Field		F	1.50
Low Gravity		BF	1.00
Nova Blast		F	1.00
Poor Teamwork		BF	1.50
Power Dampening		BF	1.00
Shake Off		F	1.00
Thunderbolts		F	1.00
Unstoppable		F	1.00

COLLECTIBLE CARD GAME MARKET REPORT

by JAMES MISHLER

Konami to produce *Marvel TCG* video games



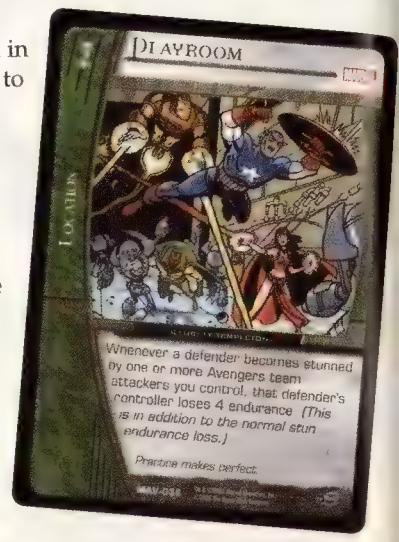
Konami Digital Entertainment has entered into an agreement with Marvel Enterprises and Upper Deck Entertainment that grants Konami exclusive rights to develop games based on Upper Deck Entertainment's *Marvel Trading Card Game* for online and offline video game systems.

Konami currently produces the *Yu-Gi-Oh! Trading Card Game* interactive trading card game, among many other electronic titles.

"The Marvel characters are among the most recognizable icons in popular culture, with a significant presence across all media," said Kazumi Kitaue, Chairman and CEO of Konami Digital Entertainment. "When combined with Konami's experience in developing successful video games based on trading card properties, this will give consumers a powerful new way to interact with some of their favorite Marvel characters, especially as the online community expands."

"The Vs. System utilizes the strengths of the Marvel characters and universe in a unique and compelling way," said Jerry Bennington, Vice President of Entertainment at Upper Deck. "Upper Deck Entertainment is excited to be working with industry giants such as Konami and Marvel Enterprises on this amazing project."

"Given the vast popularity of the *Marvel Trading Card Game*, we are very excited to be working with both Upper Deck and Konami in bringing the *Marvel TCG* to the world of interactive gaming", said Ames Kirshen, Vice President Interactive Division, Marvel Enterprises.



No information was available as of press time as to the number or nature of the games in development.

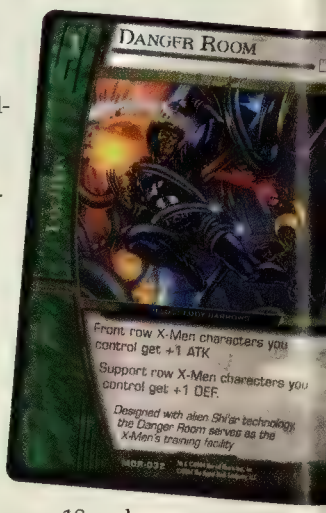
The first Marvel TCG based game from Konami is expected to release in 2006. (*www.upperdeckentertainment.com*)

Play Vs. System, get schooled! Scholarships, that is...

Upper Deck Entertainment has announced the launch of a new U.S. national $1 Million Scholarship Circuit centered on UDE Organized Play programs and tournament events. The new circuit launched with the Vs. System at Gen Con Indy in August.

"The $1 million scholarship circuit is an excellent way for retailers who can't hold larger tournaments in their stores to be involved with organized play," said Upper Deck Director of Organized Play and Research and Development Jeff Donais. "The scholarship program allows store owners to increase the traffic to their stores and provide players a creative way to help with their education."

Scholarship tournaments will be premiere-level events held at conventions by premiere-level organizers, and will also be available at select hobby store locations. Each event awards one winner in each of two age brackets: 15 and under; and 16 to 18, $1,000.



The prize money is placed in a scholarship fund, administered by Scholarship Program Administrators, for the individual to use for private grade schools, private high schools, or college tuition. The scholarship series is limited to the United States and to participants ages 18 and under. (*ww.upperdeckentertainment.com*)

MARVEL ORIGINS
(220 CARDS+220 FOILS)

Marvel Origins Set		▲ 385.00
Marvel Origins Foil Set		650.00
Starter Box		79.00
Booster Box		89.00
Starter Deck		13.00
Booster Pack		3.95
Rare card		3.00
Rare Foil card		6.00
Uncommon card		1.00
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Apocalypse	R ▼	5.00
Apocalypse	RF	8.00
Boris	R	5.00
Cerebro	R	5.00
Children of the Atom	R	5.00
Children of the Atom	RF	7.50
Dark Phoenix, Cosmic	R ▼	7.50
Dark Phoenix, Cosmic	RF	16.00
Dr. Doom, Lord	R	5.50
Dr. Doom, Lord	RF	9.00
Flame Trap	R	5.00
Gamma Bomb	R	5.00
Gamma Bomb	RF	8.00
Genosha	R	5.00
Genosha	RF ▼	7.25
Ghost Rider, New FF	R	5.00
Hulk, New FF	R	5.00
Human Torch, Hotshot	R	5.00
It's Clobberin' Time!	R	5.50
It's Clobberin' Time!	RF	7.75
Jean Grey, Phx Force	R	5.00
Jean Grey, Phx Force	RF	8.00
Ka-Boom!	R ▲	6.25
Ka-Boom!	RF	9.00
Longshot	R	5.00
Longshot	RF	7.25
Magneto, Lord	R	5.00
Magneto, Lord	RF	8.00
Magneto, Master	R	5.00
Magneto, Master	RF	8.00
Master Mold	R	5.00
Master Mold	RF	8.00
Mr. Fantastic	R	5.00
Mr. Sinister	R	5.00
Nightcrawler	R	5.00
Onslaught	R	5.00
Onslaught	RF ▼	8.50
Quicksilver	R	5.00
Rogue	R	5.00
Sabretooth	R	10.00
Sabretooth	RF	18.00
Salvage	R	5.00
Savage Beatdown	R ▲	11.50
Savage Beatdown	RF	20.00
Spider-Man, New FF	R	5.00
Spider-Man, New FF	RF	8.00
Storm, Weather Witch	R	5.00
Super Skrull	R	5.00
The Sub-Mariner, Ally	RF ▼	7.50
Thing, Heavy Hitter	R	5.00
Thing, Heavy Hitter	RF	7.50
Wolverine, Berserker	R	5.00
Wolverine, New FF	R	5.00
Wolverine, New FF	RF	8.00

DC ORIGINS
(166 CARDS)

DC Origins Set		270.00
DC Origins Foil Set		395.00
Starter Box		84.00
Booster Box		82.00
Starter Deck		12.00
Booster Pack		3.70
Rare card		3.00
Rare Foil card	▲	5.25
Uncommon card		1.00
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
A Death in the Family	R	3.00
Alfred Pennyworth	R	4.00
Alfred Pennyworth	RF	8.00
Barbara Gordon, Oracle	R	4.00
Barbara Gordon, Oracle	RF	7.00
Batcave	R	4.00
Batman, Dark Knight	R	5.00
Batman, Dark Knight	RF	8.00
Batmobile	R	4.00
Batmobile	RF	7.00
Beast Boy	R	5.50
Beast Boy	RF	9.00
Blackfire, Komand'r	R	3.00
Blackgate Prison	R	3.00
Concrete Jungle	R	3.00
Cracking the Vault	R	3.00
Deathstroke	R ▲	3.95
D. Grayson, Nightwing	R	4.00
D. Grayson, Robin	R	3.00
Donna Troy - W. Girl	R	4.00
Donna Troy - W. Girl	RF	7.00
Dual Nature	R	3.75
Firefly	R	3.00
Fizzle	R ▲	6.00
Fizzle	RF ▲	13.00
Garth - Tempest	R ▲	4.00
Garth - Tempest	RF ▲	8.00
GothCorp	R	3.00
Have a Blast!	R ▲	3.85
Have a Blast!	RF	7.00
Heroic Sacrifice	R	3.00
Hidden Surveillance	R	3.00
Lady Shiva	R	4.00
Lucius FoxExecutive	R	3.00
Mad Hatter	R	3.00
Mammoth	R	3.00
Mr. Zsasz	R	3.00
Museum Heist	R	3.00
Neutron, Nat Tryon	R	3.00
Omen, Lilith Clay	R	3.00
Optitron	R ▲	4.00
Phantasm	R	3.00
Poison Ivy	R	4.00
Psimon	R	3.00
Ra's al Ghul	R	4.00
Ra's al Ghul	RF	7.00
Raven	R	4.00
Raven	RF	7.00
Remake the World	R	3.00
Rigged Elections	R	3.00
Scarecrow	R	4.00
Scarecrow	RF	7.00
Superman, Boy Scout	R	8.50
Superman, Boy Scout	RF	12.00
Talia	R	3.00
Terra, Tara Markov	R	3.00
The Demon, Etrigan	R	3.00
The Demon, J. Blood	R	3.00
The Joker, Joker's Wild	R	4.00
The Joker, Clown Prince	R	4.00
The Joker, Clown Prince	RF	9.00
The Shrike	R	3.00
Total Anarchy	R	3.00
Tower of Babel	R ▲	4.00
Trigon, The Terrible	R	3.95
Trigon, The Terrible	RF	7.00
USS Argus	R	3.00
Ventriloquist	R	3.00
Wayne Enterprises	R	3.00
Wheel of Plagues	R	3.00

WEB OF SPIDER-MAN
(165 CARDS+165 FOILS)

Set		▲ 205.00
Foil Set		▲ 295.00
Booster Box		▲ 76.00
Booster Pack		3.70
Rare card		3.00
Rare Foil card		6.50
Uncommon card		1.00
Uncommon Foil card		2.65
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Alistair Smythe	RF	7.50
Bamf!	R ▲	4.50
Bamf!	RF	8.00
Carnage	R ▲	6.00
Carnage	RF	9.00
Dr. Octopus, Doc Ock	R	4.05
Dr. Octopus, Doc Ock	RF	8.00
Emma Frost	R	5.00
Emma Frost	RF	8.00
Kingpin, Crime Boss	R ▲	5.00
Kingpin, Crime Boss	RF ▲	7.75
Mark II, Number II	R ▲	4.65
Mark II, Number II	RF ▲	7.50
Mary Jane Watson	R ▼	4.30
Mimic	R ▲	4.90
Mimic	RF	8.00
Morbius	R	4.05
Murderworld	R	4.05
Murderworld	RF ▲	7.75
Nice Try!	R ▲	4.30
Nice Try!	RF	8.00
Silver Surfer	R	8.50
Silver Surfer	RF	14.00
Spider-Man, Cosmic	R	7.00
Spider-Man, Cosmic	RF ▲	11.75
Spider-Man, Amazing	R ▲	4.90
Spider-Man, Amazing	RF	8.00
Tombstone	R ▼	4.05
Ultimate Sacrifice	RF ▲	7.75
Venom	R ▲	6.25
Venom	RF	8.50

SUPERMAN
(165 CARDS+165 FOILS)

Set		▲ 260.00
Foil Set		▲ 345.00
Booster Box		▲ 87.00
Booster Pack		3.75
Rare card		3.05
Rare Foil card		5.00
Uncommon card		0.90
Uncommon Foil card		2.05
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	**NM**
Apokolips	R ▲	4.00
Astro Force	R	3.55
Barbara Gordon, Batgirl	R	3.30
Brimstone	R	3.05
Daily Planet	R	3.05
Darkseid, Lord	R	5.00
Darkseid, Lord	RF	7.00
Detective Work	R	3.55
Detective Work	RF	7.00
Donna Troy - Troia	R	3.55
Doomsday	R	5.00
Doomsday	RF	8.00
General Zod	R	3.05
Imperiex	R	3.10
Imperiex	RF	6.00
Infinity Man, Drax	R	3.05
Jason Todd - Robin	R	4.05
Jason Todd - Robin	RF	6.00
Kryptonite	R	3.05
Lex Luthor, President	R	4.00
Lex Luthor, President	RF	6.00
Linda Danvers	R	4.50
Linda Danvers	RF	7.00
New Genesis	R	3.05
New Genesis	RF	6.00
New Teen Titans	R ▲	5.25
New Teen Titans	RF	7.00
Omega Beams	R	3.55
Revenge Pact	R ▲	3.30
Roy Harper	R	3.05
Smiles, Everyone!	R	3.05
Superman, Blue	R	4.50
Superman, Blue	RF	7.00
Superman, False Son	R	4.00
Superman, False Son	RF	7.50
Superman, Man of Steel	R	5.00
Superman, Man of Steel	RF	8.50
Takion	R	3.05
The Exchange	R	3.55
The Exchange	RF	6.50
The Joker, Emperor	R	3.75
The Joker, Emperor	RF	6.00
The Source	R	7.00
The Source	RF	8.00
Wally West	R	3.05

MARVEL KNIGHTS
(221 CARDS+221 FOILS)

Marvel Knights Set	200.00
Marvel Knights Foil Set	300.00
Booster Box	88.00
Booster Pack	3.95
Rare card	3.15
Rare Foil card	5.25
Uncommon card	1.00
Uncommon Foil card	2.10
Common card	0.25
Common Foil card	0.55
CARD NAME	**RAR**	**NM**
Anarchist	R	3.15
Blood Hunt	R	3.15
Bullseye	R	4.00
Bullseye	RF	7.00
Daredevil, M. Murdock	R	4.50
Daredevil, M. Murdock	RF	8.00
Deadpool	R	3.15
Doop	R ▼	3.15
Dr. Strange	R ▼	3.50
Dr. Strange	RF	7.00
Ghost Rider	R	4.00
Ghost Rider	RF	7.00
King Takes Knight	R	3.15
Professor X, Master	R	5.50
Professor X, Master	RF	7.00
Professor X, Mentor	R	5.50
Professor X, Mentor	RF	7.00
Punisher, Judge	R ▼	3.15
Scarlet Witch	R ▼	3.50
Sold Out	R	3.50
Sold Out	RF	7.00
Spin Doctoring	R	3.15
Swing into Action	R ▼	3.15
Team X-change	R	3.15
Untouchable	R	3.15
Weapon of Choice	R	3.15
Wild Ride	R ▼	3.10

GREEN LANTERN CORPS
(220 CARDS+220 FOILS)

Set		190.00
Foil Set		315.00
Booster Box		68.00
Booster Pack		3.75
Rare card		2.50
Rare Foil card		5.00
Uncommon card		0.75
Uncommon Foil card		2.00
Common card		0.25
Common Foil card		0.75
CARD NAME	**RAR**	**NM**
Anti-Matter Universe	R	3.00
Death of Superman	R	3.00
Fatality, Yrra Cynril	R	3.00
Hal Jordan - Spectre	R	3.00
Hal Jordan, Parallax	R	3.00
Hush, Mystery Man	R	3.00
Prisoner of a Mad God	R	3.00
Ragman, Rory Regan	R	3.00
S.T.A.R. Labs	R	3.00
Sinestro, Enemy	R	3.00
Sinestro, GL of Korugar	R	5.50
Sinestro, GL of Korugar	RF	8.00
Zero Hour	R ▲	4.00
Zero Hour	RF ▲	6.00

PROMO CARDS

FF 2-Player Starter	12.00
Collector Tin	20.00
Spider-Man vs. Doc Ock 2-Player Starter	15.00

OVERSIZED PROMOS

Dark Phoenix, Cosmic	6.00
Doom Triumphant	4.50
Magneto, Master	5.50
Nightcrawler	4.95
Savage Beatdown	9.25
Sentinel Mark IV	4.95

FOIL PROMOS

Advanced Hardware	4.50
Apocalypse	8.00
Bamf!	16.00
Bane	5.50
Batman, The Dark Knight	14.00
Bat-Signal	6.00
Cerebro	8.00
Children of the Atom	15.75
Daredevil, Matt Murdock	5.00
Daredevil, Man Without Fear	5.00
Dick Grayson - Nightwing	6.75
Donna Troy - Troia	7.00
Doom Triumphant	6.00
Doom-Bot, Army	7.00
Doomsday	9.25
Doomstadt	6.50
Doop	6.00
Dr. Doom, Diabolic Genius	6.00
Dr. Octopus	8.00
Finishing Move	6.00
GCPD Officer, Army	5.50
Genosha	7.00
Guy Gardner	8.00
Hal Jordan, Reborn	12.00
Jade, Jennifer-Lynn Hayden	7.00
Jetpack	5.50
Ka-Boom	10.00
Lex Luthor, Power Armor	6.00
Magneto, Eric Lehnsherr	6.00
Midnight Sons	5.50
Mimic, Calvin Rankin	8.00
Orphan, Good Guy	6.00
Pleasant Distraction	6.50
Punisher, Jury ▼	5.00
Rogue, Powerhouse	5.50
Sabretooth, Feral Rage	60.00
Sentinel Mark IV, Army	8.00
Sentinel Mark V, Army	6.50
Silver Surfer, Norrin Radd	35.00
Spider-Man, Friendly	8.00
Superman, Boy Scout	9.00
Superman, Clark Kent	6.25
Superman, Red	6.50
Teen Titans Go!	12.00
The Joker, Laughing Lunatic	10.00
The New Brotherhood	12.50
Thing	7.00
Tim Drake - Robin	7.50
Total Anarchy	6.50
Unmasked	8.00
War on Humanity	7.00
Weapon of Choice	12.00
Wild Ride	16.00
Wild Sentinel, Army	8.00
Wolverine, James Howlett	5.00
Wolverine, Logan	7.00

STARTERS

Batman Starter Deck	12.00
Fantastic Four Starter Deck	12.00
Foil card	4.50
Uncommon card	0.50
Common card	0.20

BATMAN STARTER
(28 CARDS)

Wolverine, Logan		7.00
Batcomputer	U	0.50
Batman, Shadow	F	5.00
Bronze Tiger	U	0.50
Cassandra Cain	U	0.50
Flying Fortress	U	0.50
Gotham City	U	0.50
Huntress, Bird of Prey	U	0.50
Lady Shiva, The Destroyer	U	0.50
Ra's al Ghul, Undying	F	4.50
Ubu Encampment	U	0.50

FF STARTER
(28 CARDS)

Cryonic Grenade	U	0.50
Doom's Laboratory	U	0.50
Dr. Doom, Sorcerer	F	5.00
Force Shield	U	0.50
Mr. Fantastic, Leader	F	4.50
Reed's Workshop	U	0.50

COMICS MARKET REPORT

Industry indicators for JULY 2005

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
610,204 comic books
as of its **July 7** population report.

8,819 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$1.3 million
an average per auction of **$148**

172 auctions
for CGC-graded comics **closed with bids over $1,000.**

At any given time, eBay offered
104,000 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
6.53 million copies
...**up 6%** from the same month last year (which had the same number of shipping weeks).

If all sold, those copies were worth, at full retail, approximately...
$19.03 million
...**up 7%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.47 million

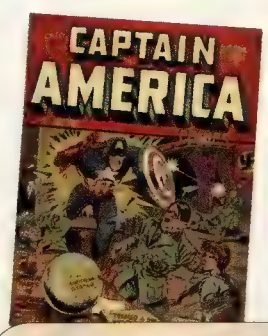
Combined, those products equal...
$22.5 million
...**up 6%** from the same month last year.

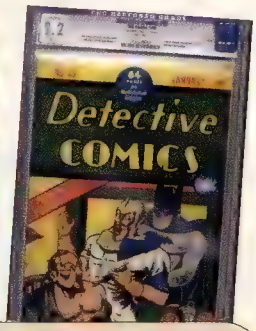
The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$28.96 million
...**up 3%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.19
...**up 3¢** from the same month last year.

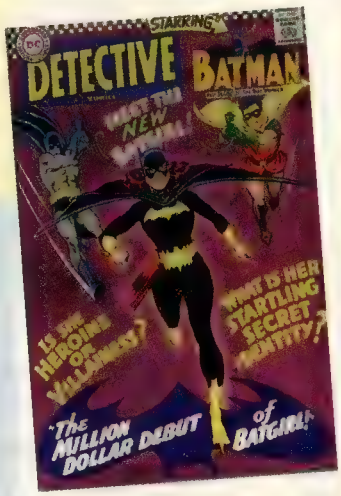
Auctions jump in July

July slabbed sales showed a slow return to normal from June's sub-average numbers. Data should be more more impressive for August, as information will include the record-setting Heritage comics sales (see page 143). Nothing in July was particularly eye-catching, except for a sale of *Detective* #359 (first Batgirl) in CGC 9.6 for $3,400. One trend that continued from June was the soft sales of Golden Age comics (including high bids of $7,600 for a pedigree copy of *Detective* #9, $7,211 for *Action* #12, $6,600 for *All Winners* #1, and an amazingly-low $3,850 for *Green Lantern* #1). With a high bid of $66,000, an outstanding copy of *Detective* #27 didn't even reach half of the Buy It Now price (see page 151). The number of auctions of $1,000 or more rebounded to average year-to-date levels (172), as did the average high bid ($148 in July vs. $165 expected). Considering the slump in Golden Age slabbed sales, the number of Reserve Not Met auctions remained at only 11%.





Trending upward for the month, believe it or not, were Spider-Man titles. One-sixth of the Top 30 were composed of *Amazing Fantasy* #15, and



overall a whopping 12 Spider-titles were in the top 30. Also performing well in July auctions were "B-level" exploitation titles from the Golden Age.

The number of auctions for slabbed comics sales rebounded from its June low of 7,200 to 8,800. Expect it to challenge the year's high (set in May) of 9,800, as retailers return from June and July shows.

Top online auction sales: July

1.	*Detective Comics* #27, CGC 9.2, RNM	$66,100
2.	*Superman* #1, CGC 6.0, RNM	$16,600
3.	*Amazing Fantasy* #15, CGC 7.5	$11,544
4.	*Amazing Spider-Man* #16, CGC 9.6	$11,160
5.	*Amazing Fantasy* #15, CGC 7.0, RNM	$9,702
6.	*Wonder Woman* #1, CGC 7.5	$9,133
7.	*Fantastic Four* #1, CGC 6.5	$8,000
8.	*Brave & the Bold* #29, CGC 9.0	$7,700
9.	*Detective Comics* #35, CGC 9.2, RNM	$7,600
10.	*Action Comics* #12, CGC 7.5	$7,211
11.	*All-Winners Comics* #1, CGC 9.2	$6,600
12.	*Batman* #11, CGC 8.5	$6,000
13.	*Batman* #1, CGC 1.0	$5,600
14.	*Amazing Fantasy* #15, CGC 5.5	$5,025
15.	*Captain America Comics* #2, CGC 6.5	$4,795
16.	*Amazing Fantasy* #15, CGC 5.0	$4,745
17.	*Detective Comics* #38, CGC 3.0	$4,401
18.	*Fantastic Four* #1, CGC 5.5, RNM	$4,245
19.	*Amazing Spider-Man #14,* CGC 9.2	$4,200
20.	*Amazing Spider-Man* #40, CGC 9.6	$4,061
21.	*Uncanny X-Men* #8, CGC 9.6	$4,052
22.	*Amazing Fantasy* #15, CGC 4.5	$4,000
23.	*Green Lantern* #1, CGC 9.0, RNM	$3,850
24.	*Amazing Spider-Man* #49, CGC 9.8	$3,801
25.	*Journey into Mystery* #83, CGC 7.5	$3,800
26.	*Amazing Spider-Man* #50, CGC 9.4	$3,726
27.	*Amazing Fantasy* #15, CGC 9.0	$3,650
28.	*Amazing Adventures* #1, CGC 9.0	$3,626
29.	*Amazing Fantasy* #15, CGC 4.0	$3,500
30.	*Detective Comics* #359, CGC 9.6	$3,415

RNM = Reserve Not Met

Don Butler can be reached at ***megaguide@krause.com.*** *CGC sales data is provided by Darryl Buchanan, who can be reached at* ***dbuchanan@thecomicsheet.com.***

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HYPE AND THE HARD SELL

The secret of super-powers

by **MARC PATTEN**

Hype is what the marketing spinsters carefully lay out to get those consumers interested and up to speed with what might happen in said event.

There's nothing like a big event in entertainment: summer film blockbusters, a new *Harry Potter* or Stephen King novel, or, of course, giant, universe-wide crossovers in your favorite comics.

This year, The Big Two have stepped up to the plate with different approaches to event storytelling and different ways to market these stories to store owners and consumers. Along with the event, readers get the hype. Hype is what the marketing spinsters carefully lay out to get those consumers interested and up to speed with what might happen in said event: Anything from strategically worded press releases to cryptic interviews by creators to ads with such catchy tag phrases as, "The universe will be changed forever," count as hype. The "tease" is usually the most effective way of getting the reader hooked. The more vague the tease is or the more time between the teasing and actual publication there is, the more these marketing tactics can be construed as "hype." Sometimes it works and sells more comics; sometimes it doesn't.

Despite what you're thinking, I'm not here this month to debate the merits of DC's promotional efforts of its *Infinite Crisis* event and the comics that have been leading up to it, nor will I compare that DC marketing mojo to the power of Marvel's *House of M* summer experience. Whether either of these series and their multitudes of tie-in issues live up to the marketing hype is up to the true readers.

What I'm here to discuss is how the hype affects the aftermarket prices for these mega-events. You see, my esteemed Editorial Director and fellow columnist John Jackson Miller has this crazy notion that I'm the price guy columnist and I'm supposed to talk about how stuff affects prices in the back-issue market.

"Really?" I asked him. "So *I'm* the analysis guy?"

"Yep," He told me.

"The guy who tells folks what comics will be worth their weight in gold and which ones will wind up as litter-box liner?"

DOZEN TO DIG FOR

If the return of Hawkeye didn't "crack the Internet in half," then *Wonder Woman* at the top of the chart surely means the end of the world is near. The amazing Amazon isn't on the chart just once — but twice, as #214 is alive and well. Break a few super-villain bones and the world is yours, I suppose. One thing is clear: You don't mess with an angry Amazon.

1. *Wonder Woman* #219. "Sacrifice" Part 4. A madman threatens to keep control of Superman forever, so what's a super-heroine to do? When you read this final part of the story that ties in to *The OMAC Project*, you won't believe it! Sep 05 Cover: $2.50 Current Price: 1st print $14 2nd print $3

2. *The OMAC Project* #1. Fans either love it or hate it, but everyone is reading it. First printings are nowhere to be found, and you know what that means: Prices go up, up, and away. Jun 05 Cover: $2.50 Current Price: 1st print $17 2nd print $5 3rd print $3

3. July Superman titles (tie). (*Superman* #219, *Action Comics* #829, *Adventures of Superman* #642). "Sacrifice" Parts 1-3 (of 4) The big S is under the control of the Black King Maxwell Lord, and nothing he sees is real. Kinda scary, when you think about it, but not as scary as how many fans missed out on these key *OMAC Project* tie-ins. Sep 05 Cover: $2.50 Current Price: 1st prints $6 2nd prints $3

4. *JLA* #115. The sequel to last fall's *Identity Crisis* series has fans chomping at the bit to find out what happens next. Johns, Heinberg, and Batista are weaving a tale that answers all the tough questions. Aug 05 Cover: $2.50 Current Price: $10

5. *Batman* #635-641 (tie). The Red Hood storyline woke up longtime Batman fans and brought them back to the fold, giving out more questions than answers. Who, how, when, and why are questions even The Dark Knight Detective can't answer — yet. Mar 05-Sep 05 Cover: $2.50 Current Prices:

"Uhh, not quite. I think you're getting a bit ahead of yourself, here."

[Ignoring him] What power! I thought. What responsibility!

I never realized what my true purpose was: my potential. It all fits. That's why they make me report on the Top 12 hottest books each month in my *Dozen to Dig For*. That's why I have that forum over at *www.CBGXtra.com* in the pricing section. (I will start posting soon, I promise!) Now, at long last, my super-power finally makes sense. Yes, that's the right word, I admit it: I have a super-power.

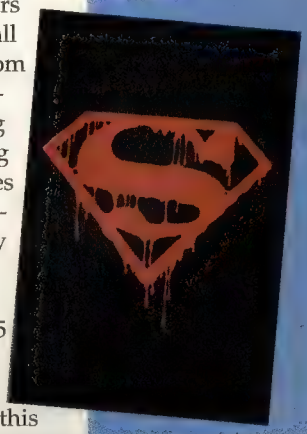
With great power. Having a super-power isn't all it's cracked up to be. But, after years of ignoring it, followed by years of ridicule, I've finally accepted my ability for the gift that it is — even if I'm relegated to sidekick status for the rest of my life.

What *is* this tremendous gift, you ask? I have the ability to tell when a book is going to be hot or not months before it sells out and back-issue pricing goes bonkers: a "comics sense," if you will. I used to think I was nuts. People were amazed that I always had stock of the right books to sell at conventions. And I was always befuddled that few others could do the same thing. How can retailers across the country sell out of the hottest comics each month, when I can pick these hits out with ease? Even during the many years that I had no vested interest in selling comics, I would still make mental lists of what issues I thought would be hot each month. I was right about 97% of the time — a pretty good track record, if I do say so myself.

It all began during my college years. Last month I talked about my experiences with the late great Jim Aparo during this time. I was managing a comic-book store part-time and occasionally I would pre-order 10 extra copies or so of issues I thought would have back-issue potential down the pike. It was like a game to me: a cheap form of gambling, if you will. After all, I was a poor college student, and, if there was a way I could make a few extra bucks, why not? I cleared things with the shop owner and off I went. I started safe — like buying extra copies of *Punisher War Journal* #1 and *Wolverine* (Ongoing Series) #1. I moved to copies of *Batman*'s "Death in the Family" story arc and the new (at the time) *Ghost Rider* #1. I sold off my vast inventory of early Valiant comics when I went to work for Heroes World Distribution and bought a car. (Man, those books were great reading.) But, even as the craziness of the speculator-influenced 1990s came and went, I never fell for the hype.

Even as the craziness of the speculator-influenced 1990s came and went, I never fell for the hype.

When I became director of purchasing at Heroes World, I decided to use my powers for good instead of evil. Why shouldn't all our accounts in good standing benefit from my abilities? My time there brought hundreds of retailers the fortune of our being the only distributor at the time (including Diamond and Capital City) to have copies of the hottest comics around when everyone else was sold out. Valiant in the early days, Stephen Platt on *Moon Knight* (a McFarlane style-clone — remember him?), *Vampirella* by Harris, *Superman* #75 first printings: You name it; we had the goods.



In the mid-1990s, I thought I had lost this

#635 $15; #636, 637 $12; #638 1st print $12, 2nd print $6; #639 $15; #640, 641 $6

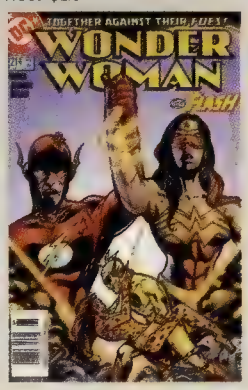
6. *JSA Classified* #1. Finally, the definitive origin for Power Girl is revealed, just in time for her to be messed up in *Infinite Crisis* this fall. Sep 05 Cover: $2.95 Current Price: Adam Hughes cover $10; Amanda Conner cover $7

7. *Villains United* #1. Gail Simone continues to deliver, and Catman just keeps getting more interesting as the break-away character of this hit series. Look for his first appearance in *Detective Comics* #311 (Jan 63) to start getting heat. Jun 05 Cover: $2.50 Current Price: 1st print $12, 2nd print (sketch cover) $10, 3rd print $3

8. *Young Avengers* #2. Every issue of this series leaves readers wanting more, more, more! Still the best Marvel team book out there. Read this comic! Mar 05 Cover: $2.99 Current Price: $9

9. *Serenity* #1. Dark Horse has another hit in what it always does best: quality licensed science-fiction comics. Joss Whedon's continuation of his cult TV hit *Firefly* has people reading. All covers sold out fast, as this first issue has quickly gone into three printings. Jul 05 Cover: $2.99 Current Price: All covers $8

10. *Wonder Woman* #214. Well, I warned you, that Wondy was gonna get huge — and, sure enough, there she is at the top of the list. But don't forget this gem that started the heat. May 05 Cover: $2.25 Current Price: $25



11. *Supergirl* #1. DC continues to dominate the back-issue market this summer, with a sellout of The Girl of Steel's inaugural issue by Jeph Loeb and Ian Churchill.

As usual, more questions than answers are presented, which always bodes well for a continuing series to keep fans' attention. Oct 05 Cover: $2.95 Current Price: 1st print $6, 2nd print $3

12. *The Pulse* #10. It's a pleasant change from last year's aura of death to see all these resurrections happening, but where Brian Michael Bendis is going with this altered reality is anyone's guess. Jul 05 Cover: $2.99 Current Price: $6

power. But then I realized its true secret. It only worked when the stories were good. When the stories didn't match the hype in the '90s, the power just sort of turned off. Quality was down and hype was up. Publishers spent money on marketing gimmicks instead of letting the talent produce great stories. In fact, there was arguably more money spent on producing marketing "bling" than there was on actual content.

The past five years in comics publishing have been a monster. With nothing to lose, companies finally gave creators the freedom to be creative again.

Living up to hype

Then, in 1999, Joe Quesada and Bill Jemas were assigned the job of trying to pull Marvel out of the sales tailspin that had been common in comics until that point. My powers began to kick back in around the time *Ultimate Spider-Man* was launched. Yeah, I pooh-poohed the idea, like everyone else — until I read the first issue. Hey, Spidey as a teen again in today's world was kind of hip. I went back to my local comics shop and bought another copy (the white background variant, of which the store had stacks sitting on the shelf). I thought nothing of it until, week after week, the copies all started to disappear. The issue went from $2 to $5 to $20 to $50.

The past five years in comics publishing have been a monster. With nothing to lose, companies finally gave creators the freedom to be creative again. Companies took chances. It wasn't about marketing any more; it was about content. *Stories* were what was hyped, not covers or guest appearances. Competition among creators and companies brought out everyone's "A" game. Today, *Ultimate Spider-Man* #1's original printing still hovers at around $100 — and the series just hit #80.

So here we are. 2005 has arguably been the most-hyped year in the comics biz in the last 10 years. You have Frank Miller and Jim Lee on *All-Star Batman and Robin*. You have *New Avengers* as the #1-selling ongoing super-hero title. You have people caring about Elongated Man and Adam Strange and Spider-Woman. Doctor Light is a bad-ass villain again. Catman is making folks ooo and ahh. Deaths of Sue Dibny and Hawkeye outraged fans and got them to sit up and take notice.

Today, quality is what's selling, and the hucksters are still giving it their all. What does my "comics sense" tell me? Well, for starters, as soon as I read the end to *DC Countdown*, I immediately told everyone to up orders on *The OMAC Project* #1. I mean, how easy can you get? The one-shot ends on a cliffhanger that states, "Continued in *The OMAC Project* #1." Marvel told us Bendis and Finch on *New Avengers* would be big. Now, it's Marvel's top-selling book. Marvel said The Sentry and Spider-Woman would be two of the biggest breakout characters in *New Avengers*. *The Sentry* back issues shot up to between $8 and $15 each, and *Marvel Spotlight* #32 (her first appearance) is now a $65 comic in Near Mint.

On the flip side, two series that were hyped to death but haven't delivered aftermarket heat are *DC Special: The Return of Donna Troy* and the early issues of Marvel's *House of M*. The Donna Troy mini- series, while beautifully drawn by José Luis Garcia Lopez and George Pérez, isn't exciting fans the way the other three preludes to *Infinite Crisis* mini-series are. We still don't understand why Donna is alive and how she figures into the big event. *House of M* is off to a similarly slow start. It's selling well but not selling out at most comic shops. Even the infamous end of #3 with a revelation that (***Spoiler Warning!***) Hawkeye is indeed alive and well in the "House of M" failed to "crack the Internet in half," as was hyped.

But an issue that was hyped only a small

Heating up

These are comics that you should be reading — or you might want to check out when they arrive at the shop. Don't say I didn't warn you!

***Decimation: House of M — The Day After* #1.** The aftermath of the mega-crossover event.

***Defenders* #1.** Keith Giffen, J.M. DeMatteis, and Kevin Maguire bring their *Justice League* humor to the Marvel universe, and fans are eating it up.

***Firestorm* #19.** Big changes are here, as the new nuclear man gets dragged into the coming *Infinite Crisis* with a new partner.

***Friendly Neighborhood Spider-Man* #1.** Peter David returns to writing The Web-Slinger in Part One of the line crossover dubbed "The Others."

***Infinite Crisis* #1.** Duh!

***JLA* #119.** Rumor has it that, if you thought *Wonder Woman* #219 shook things up, this book will be sending us all for a ride.

***Marvel Team Up* #14.** Robert Kirkman has brought the fun back to the Marvel universe and now he's bringing his own Image character, Invincible, to meet Spider-Man.

Hot issues from back in the day...

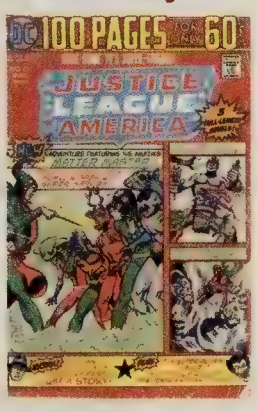
***Detective Comics* #311.** Jan 63, First appearance of Catman.

***Justice League of America* #116.** Mar 75, First appearance of Charley Parker, the Golden Eagle.

***Justice League of America* #168.** Jul 79, First mention of the infamous villain's "mind-wipe" from *Identity Crisis*.

***Marvel Spotlight* #32.** Feb 77, First appearance of Spider Woman (Jessica Drew).

***Werewolf by Night* #32.** Aug 75, First appearance of Moon Knight, who's making a huge comeback in 2006.



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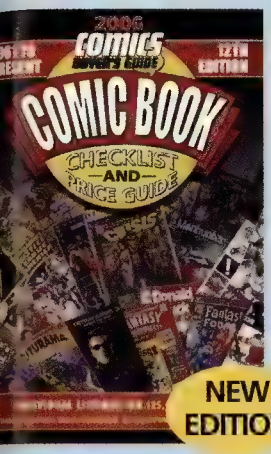

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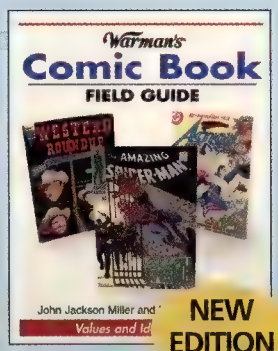

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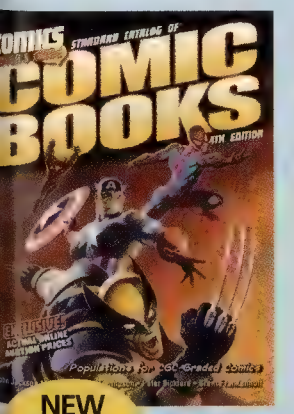

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amount, the "House of M" tie-in *The Pulse* #10, gave readers an odd point of view from Hawkeye's perspective, as he's tortured with the reality that he died and has somehow returned. This issue is now selling for $5.

That's the thing with hype: Sometimes it delivers; sometimes not. You have to be able to see through the smoke and past the mirrors to find the diamond in the rough. The comic that everyone "knows" is going to be a hot back issue usually isn't. *Marvel Knights Spider-Man* #1 is a good example. *Astonishing X-Men* #1 is another. Both these issues had quick artificial price increases because everyone told fans they were hot. However, supply easily met demand, and now both sell steadily at their $3 cover price. Now mind you, this has no bearing on the quality of the *content* in these comics. Both series are top-notch, but the hype was *so* great on them, retailers ordered them in droves.

An issue that was hyped only a small amount, the "House of M" tie-in *The Pulse* #10, gave readers an odd point of view from Hawkeye's perspective.

On the other hand, occasionally, stores order heavy quantities and it still isn't enough. That's where the wild-card factor comes in, and it helps to have that "comic-sense" super-power. *Wolverine: Origin* is a perfect example. It had huge orders for the time, but demand was still greater. The series lived up to the hype surrounding it, and today #1 is still a $40 comic.

Another good example is *Young Avengers*. This was a case in which, no matter *how* great you told folks something was going to be, they didn't believe you until they read it with their own eyes. I've been the biggest supporter of this series since before it launched. My "comics sense" was going off so strongly, I wanted to make sure no one missed out. If I learned anything about people, it's that you can't make folks do things without proof. So the print runs on the first few issues were modest and the series was a good mid-tier seller for Marvel. But, when more fans suddenly realized how cool the series was, supply of the first few issues was gone and prices moved up.

Lately, the biggest surprise for everyone but me (I do have super-powers, after all) has been the heat that DC's *Infinite Crisis* lead-ins and tie-ins have been generating. Part of that is quality. A bigger part is demand far outstripping supply. The most recent bit of hype was over the crossover between the Superman titles and *Wonder Woman* this July. (***Spoiler Warning!***) In a story called "Sacrifice," Superman was taken over by Maxwell Lord and made to do horrible things. There were interviews with the creators all over the place, DC reminded retailers not to miss out, and the four issues had significant overprints to try to meet anticipated demand.

The story concluded in *Wonder Woman* #219, and, according to the original solicitations in Diamond's *Previews*, "The two heroes collide in an event that will send shock waves throughout the DC universe!" If that isn't hype, then I don't know what is. However, in that same *Previews* catalog, the text for *The OMAC Project* #4 read, "The events of 'Sacrifice,' rocking July's *Wonder Woman* #219 and all three Superman titles, force an endgame in *The OMAC Project* ..."

Hello? The clue is right there. Something big was going to happen in those Superman titles and *Wonder Woman* and it was going to be big. *WW* tends to have a print run of less than half of what *Superman* sells. They tie into *The OMAC Project*, the hottest title on the stands at the moment. And guess what? Fans and retailers complained that no one told them about these comics. Fans complained that such a key event should have taken place in *The OMAC Project*, not as a tie-in. The bottom line is that many folks missed the boat and were upset about it. *Wonder Woman* #219 is now the #1 current back issue in the country. Because *WW* crossed over with *The Flash* last spring and brought about the return of Zoom, the new Reverse Flash, *Wonder Woman* #214 became a $25 comic after three months. You'd think fans and retailers would have learned. As the saying goes, "Fool me once, shame on you; fool me twice, shame on me."

To swipe and butcher a line from *Superman: The Movie*: "All these powers ... and I couldn't even save them."

But, then, if everyone had a "comics-sense" super-power, there wouldn't be any hot back issues, now would there?

MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

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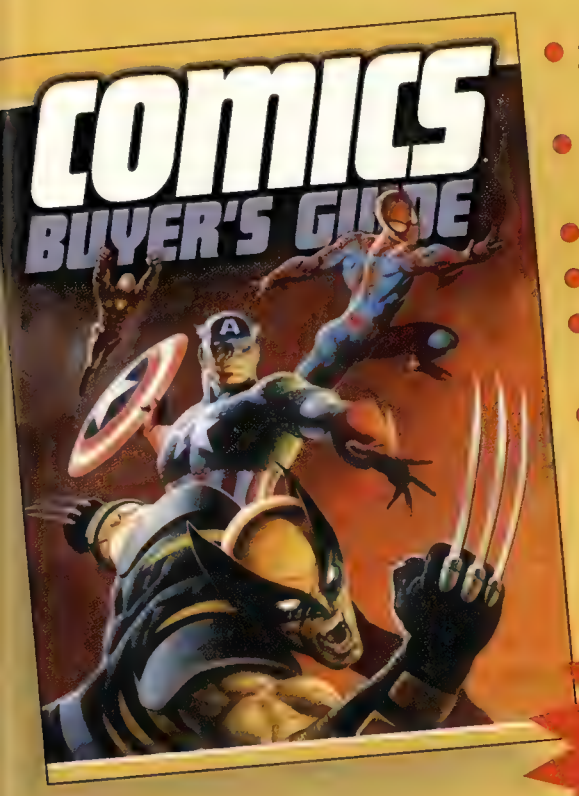

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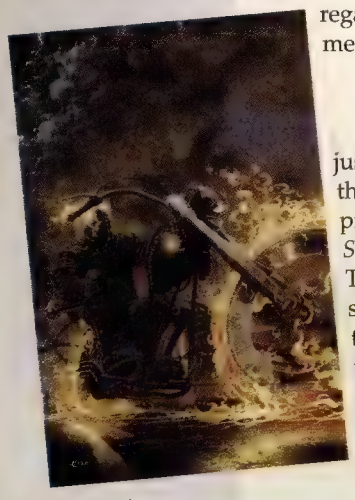
Programming for Retailer Response

Marvel and DC reveal 2005 RRP variants

by **WILLIAM INSIGNARES**

The rumors and speculations have been circulating for months as to which RRPs will be unleashed at this year's Diamond Comic Distributors' and Alliance Distribution Retailer Seminars in Baltimore Sept. 19 and 20 — and Ft. Wayne, Ind., Oct. 22 and 23. The designation "RRP" is an abbreviation of the "Retailer Response Program" that DC started a few years ago. RRPs are the most exclusive retailer variants of certain highly demanded comics that are awarded as incentives to comic-book retailers for attending special retailer gatherings. This DC promotion was intended to reward certain participating comics retailers for their input on DC products. The name stuck, and now all limited retailer variants that are given to retailers, from *any* publisher, at these exclusive yearly gatherings have been branded "RRPs." RRPs have a tiny print run and are usually made available one per store for attending retailers. Some of last year's RRPs broke records for sales for the most money ever paid for variants since their respective release dates in the slabbed and unslabbed categories. Publishers have been tight-lipped, and message boards have been active, regarding which hit comics would be commemorated as RRPs.



2005's top RRPs

The wait is over. DC and Marvel have just announced the prized variants that they will give away this year. DC will produce a sketch variant version of *All-Star Batman and Robin the Boy Wonder* #1. This should do incredibly well on the secondary market, since the creative team of Jim Lee and Frank Miller has won much praise for this promising new series. Marvel will burn down the house with a special variant of *House of M* #1. It was a relatively easy guess that Marvel would choose this issue to immortalize as an RRP, since it has billed *House of M* as its biggest event of the decade. Also, speaking of fire, Marvel has just unveiled the cover art of an additional retailer prize: the *Ghost Rider* #1 special variant. With Garth Ennis writing this anticipated series and the buzz on the upcoming movie intensifying, this should be very hot and will probably sell like a hellion. There will be other RRPs produced for distribution at the two events, but these will be the big three to watch in the upcoming months in terms of high-end exclusive variants that will command big dollars.

Honorable mentions ...

Beyond Marvel and DC, other RRPs that are slated for these get-togethers include:

- From Arcana Studios: *Jova's Harvest* #1.
- From Image: *Fell* #1 by Warren Ellis and Ben Templesmith and *Fear Agent* #1 by Rick Remender and Tony Moore.
- From IDW: *Transformers* #0 gold edition.

Marvel and Image are only scheduled for the Baltimore show, while Arcana is only scheduled for Ft. Wayne. DC and IDW should be present at both functions.

I'm looking forward to attending both festivities and will have a full report in an upcoming issue of ***CBG*** of all the nail-biting highlights and hair-pulling antics (Yes, grown people have been known to fight for comics, too.) — along with after-market prices and surprises.

Comics specialist **WILLIAM INSIGNARES** runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

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MARVEL COMICS

Reviewed by Jim Johnson

In 1986, *Amazing Spider-Man* writer Tom DeFalco continued his now-classic Hobgoblin storyline and threw in a few other stand-alone stories that weren't so bad, either. No chapter in The Hobgoblin story was wasted; each contained a key development that helped attentive readers piece together this villain's true identity. Not surprisingly, the issues that tied in with the Secret Wars II event were the low points of this run. One overlooked issue is an early effort by the now-popular Kyle Baker.

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2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23	7300	
➥1st Luthor		
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33	7300	
➥1st Mr. America		
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42	2600	
➥1st Vigilante		
43-46	980	
47	1300	
➥1st Luthor cover		
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-75	580	
76	580	843
77-99	580	
100	600	
101	1200	
➥A-Bomb cover		
102-103	525	
104	525	1275
105-126	525	
127	600	
128-146	525	
147	525	1347
148-150	525	
151-157	480	
158	750	
➥Superman origin		
159-161	450	
162	500	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242	1200	
➥1st Brainiac		
243-251	185	
252	1200	
➥1st Supergirl		
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267	550	2604
➥1st Colossal Boy		
268-270	80	
271-275	65	
276	125	
➥Legion app.		
277-284	60	
285	100	
➥Legion app.		
286-295	60	
296	60	253
297-299	60	
300-313	50	
314	50	207
315-316	50	
317-324	40	
325	40	192
326-333	40	
334	60	
335-338	40	
339	50	288
340-341	40	
342	40	161
343-346	40	
347	50	
348-357	40	
358	40	154
359-361	40	
362	40	158
363-368	30	
369	30	139
370-373	30	
374-383	20	
384	20	80
385	20	
386	20	80
387	20	
388	20 ▽	108
389	20	
390	20	80
391-393	20	
394	20	77
395-398	20	
399	20 ▽	67
400	35 ▽	157
401-402	17	
403	17	58
404	17	69
405	17 ▽	70
406	17	
407	15	67
408	15	
409	15	63
410	13	50
411	13	54
412	12	55
413	12	51
414-415	12	
416	11	44
417	11	37
418	11	43
419	14	56
420	11	
421	11	48
422	11	
423	10	38
424	10	36
425	19	77
426	8	45
427	8	34
428-430	8	
431	8	26
432	8	28
433	8	34
434-436	8	
437	29	103
➥Giant-size issue		
438-439	8	
440	25	
➥1st Grell Green Arrow		
441	12	
442	8	
443	26	106
➥Giant-size issue		
444-447	7	
448	7	28
449	7	
450	7	27
451-454	7	
455-465	6	
466	5	23
467-470	5	
471	5 △	14
472	5	
473	5	20
474-484	5	
485	5	34
486-499	5	
500	5	21
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
545-566	3	
567-597	2	
598	4	14
➥1st Checkmate		
599	2	5
600	5	17
CGC 9.8 avg		31
601	2	6
602-659	2	
660	3	
661	2	
662	4	14
663-682	2	
683	8	
684	3	12
685-687	2	
687/Collector's	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	5	
775/2nd	4	
776-799	2	
800	4	
801-810	2	
811	5	
812	8	
CGC 9.8 avg		17
812/2nd	2	
CGC 9.8 avg		17
813	3	
CGC 9.8 avg		18
814-817	3	
818	4	
819-825	3	
826	5	
➥Inf. Crisis tie		
827-828	3	
829	6	
829/Variant	3	
830	4	
1000000	1	
Ann 1-9	4	
Ann 2-6	3	
Adam Strange		
DC, 2004		
1	10	
2-3	6	
4-6	5	
7	7	
8	8	
Adventure Comics		
DC, 1938		
32	2800	
33-35	1450	
36-39	1275	
40	36000	
➥1st Sandman		
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48	22000	
➥1st Hourman		
49-50	1950	
51	2630	
➥Sandman cover		
52	1600	
➥1st Kirk Manhunter		
53-59	1450	
60	2500	
61	10750	
➥1st Starman		
62-65	1300	
66	1800	
67-68	1300	
69	1650	
70-71	1275	
72	13200	
➥1st Kirby Sandman		
73	11500	
➥1st Kirby Manhunter		
74-80	1500	
81-91	925	
92-94	700	
95	700	2203
96	700	1890
97-99	700	
100	800	
101-102	700	
103	2400	
➥Super-heroes start		
104	850	
105-106	525	
107	525	2013
108-110	525	
111	450	
112	450	1083
113-120	450	
121-126	390	
127	450	
128	400	
129-130	375	
131-140	340	
141	340	1206
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	
157	425	
158	310	
159	425	
160	310	
161	425	

Ripley's Believe It or Not begins

Scribbly cover

1st Ultra Man

Christmas cover

△ #16

ALL-AMERICAN COMICS™

An All-American hero

Begun as yet another anthology title, *All-American Comics* (which took its title from its publisher of the same name) eventually introduced several super-heroes to the comics-reading public, the most famous being the original Green Lantern, Alan Scott.

Image © 1940 DC Comics

	1	2	3	4	5	6	7	8	9	10
	APR 39	MAY 39	JUN 39	JUL 39	AUG 39	SEP 39	OCT 39	NOV 39	DEC 39	JAN 40
NM Price	$5700	$2000	$1400	$1250	$1250	$980	$980	$1800	$950	$950

THE BOTTOM LINE

Amazing Spider-Man #272 ★★★

© Marvel

Marvel
Jan 1986 • 22 pp.
Writer: Tom DeFalco
Pencils: Sal Buscema
Inks: Kyle Baker
Cover: Frenz, Robinson

"Make Way for Slyde!"

Spider-Man watches slippery villain Slyde, who's looking to extort money from the mobster who stole his friction-free formula.

Long-time readers know Sal Buscema's pencils have always been pleasing but seldom flashy.

However, the competent inks of then-unknown Kyle Baker give them a texture and depth not seen from most inkers of Buscema's work.

The results are remarkably attractive.

The selfish yet caring villain Slyde is given a textured personality, as well, making him a cut above most throwaway characters of this ilk.

Avg. CGC copy: **9.9** — Then 85¢ NOW **$4**

	UNSLABBED Near Mint	SLABBED CGC 9,4 NM
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-277	65	
278	65	272
279-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	40	195
341-350	40	
351	50	228
➥1st White Witch		
352	35	210
353-355	35	
356-366	30	
367-372	25	
373	22	
374	22	146
375-377	22	
378	22	190
379-380	22	
381	58	224
➥Supergirl starts		
382-386	22	
387	22	62
388-389	22	
390	22	120
391-400	22	
401-402	21	
403	30	264
404	20	57
405	20	
406	20	80
407-414	20	
415	20	87
416	18	
417-420	13	
421	13	49
422-425	13	
426	13	46
427	13	
428	28	119
➥1st Black Orchid		
429	15	
430	15	35
431	28	104
➥Aparo Spectre		
432	15	58
433	15 ▽	48
434	12	40
435	12	49
436	10	44
437	10	32
438	10	60
439	8 △	43
440	8	56
441	8	
442-447	6	
448	5	20
449	5	
450	5	19
451-452	5	
453	5	18
454	5	15
455-458	5	
459	4	32
460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventures of Mighty Mouse
LITERARY ENTERPRISES, 1955

126	40	
127-130	34	
131-140	32	
141-145	30	
146	30	65
147-150	30	
151-160	26	

Adventures of Spider-Man
MARVEL, 1996

1-12	2	

Adventures of Superman
DC, 1987

0	3	
424	3	10
425	4	
426	3	
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	3	22
500	3	12
500/Collector's	4	
500/Silver	20	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
CGC 9.8 avg		27
625/2nd	3	
CGC 9.8 avg		20
626	2	
CGC 9.8 avg		25
627-635	3	
636	5	
➥Identity Crisis tie		
637	4	
638	3	
639	5	
640-641	4	
642	6	
1000000	2	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	

Adventures of the Fly
ARCHIE, 1959

1	220	
2	140	
3	100	
4-5	80	
6-17	70	
18-26	40	
27	30	
28	30	61
29-31	30	

Adventures of the Jaguar
ARCHIE, 1961

1	125	
2	75	
3	50	
4-5	40	
6	30	66
7-10	30	
11-15	22	

Adventures on the Planet of the Apes
MARVEL, 1975

1	9	36
2	4	
3	4	29
4	4	34
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7	4	
7/30¢	20	
8-11	4	

Akira
MARVEL, 1988

1	8	21
2-3	5	
4-38	4	

Alarming Tales
HARVEY, 1957

1	110	
2	65	
3	50	
4	50	161
5-6	40	

Albedo
THOUGHTS & IMAGES, 1984

0/Yellow	45	
0/White	30	
0/Blue 1st	15	
0/Blue 2nd	8	
1	20	
1/Variant	10	
2	250	795
➥1st Usagi Yojimbo		
3	5	42
4-5	4	
6-8	3	
9-14	2	

Albion
DC, 2005

1-2	3	

Alias
MARVEL, 2001

1	4	11
CGC 9.8 avg		32
2-28	3	

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THE BOTTOM LINE

Why did Spider-Man go to work for Homer Simpson? He needed the D'oh. That ultra-lame joke was brought to you, lamely, by this month's un-lame BLs.

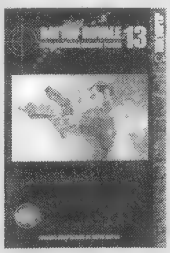
All-American Comics — page 132
Batman: Gotham Knights — page 142
Simpsons Comics — page 148
Peter Parker, The Spectacular Spider-Man — page 160
Spider-Man / Web of Spider-Man — page 184

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	FEB 40	MAR 40	APR 40	MAY 40	JUN 40	JUL 40	AUG 40	SEP 40	OCT 40	NOV 40	DEC 40	JAN 41	FEB 41	MAR 41	APR 41
				Hop Harrigan cover	Ultra Man appears	1st Green Lantern		N.Y. World's Fair story	1st Atom (Al Pratt)	1st Red Tornado				Dr. Mid-Nite preview	Origin Dr. Mid-Nite
NM Price	$1025	$950	$950	$950	$950	$72000	$15600	$8800	$13800	$4850	$2000	$2000	$2000	$2200	$8300
					Ultra Man appears										

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Battle Royale Vol. 13

In a fascist-ruled future, Japanese high-school students are chosen for a murderous reality TV show called The Program. In it, they compete to survive against each other with only the last one standing permitted to live. *Battle Royale* Vol. 13 has the tale down to the final four combatants with the two with the biggest body counts — cold-blooded bad boy Kiriyama and sexually explosive Mitsuko — finally facing each other.



TOKYOPOP
WRITERS:
KONSHUN TAKAMI, KEITH GIFFEN
ARTIST:
MASAYUKI TAGUCHI
B/W • 224 Pgs.
$9.99

Battle Royale has become synonymous with graphic sex and violence, but even I didn't expect to see a woman with several gaping bullet wounds strip to try to seduce her killer. At least as brutal as the bullets is what's happening inside poor damned Mitsuko's head. And readers are given a front-row view of how her sexual abuse twisted her into a monster, as her mind breaks down along with her body.

It's every bit as gruesome and visceral as advertised — but also much more than just skillfully constructed exploitive entertainment. There's a sophisticated psychological subtext as well as a keen understanding of human behavior.

★★★ — **S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-644-8

RETROVIEW
Amazing Spider-Man #273 ★★

"To Challenge The Beyonder!"

Puma seeks Spider-Man's help in tracking down a cult leader he mistakenly believes is The Beyonder.

The last *Secret Wars II* crossover a few issues earlier was a rare gem in a glut of invasive crossovers — rare enough not to be repeated here.

Instead, this is the dirty end of a two-part arc that continues in *Peter Parker, The Spectacular Spider-Man* #111, and Spidey and Puma basically spend this issue wasting their time tracking down the wrong guy. If readers thought that this was the last *Secret Wars* tie-in, just wait ...

Marvel
Feb 1986 • 23 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Frenz, Rubinstein

© Marvel

Near CGC COPY: **9.8** Then 75¢ NOW $4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Aliens vs. Predator		
DARK HORSE, 1990		
0	4	22
1	4	13
2	4	
3-4	3	
Ann 1	5	
All-American Comics		
DC, 1939		
1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16	72000	
➥1st Green Lantern		
17	15600	
➥2nd Green Lantern		
18	8800	
19	13800	
➥1st Atom		
20	4850	
21-23	2000	
24	2200	
➥1st Mid-Nite, Sargon		
25	8300	
➥Dr. Mid-Nite origin		
26	3000	
➥Sargon origin		
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61	4400	
➥1st Solomon Grundy		
62-69	600	
70	600	1437
71-88	550	
89	1200	
➥1st Harlequin		
90	775	
91-99	525	
100	850	
101	1000	
➥Scarce		
102	1650	
➥Scarce		
All-Flash		
DC, 1941		
1	12500	
➥Flash origin		
2	2400	
3-4	1600	
5-10	1100	
11-15	850	
16-20	800	
21-32	625	
All New Collectors' Edition		
DC, 1977		
C-53	26	
➥Rudolph		
C-54	12	
➥Supes v. WWoman		
C-55	15	
➥Legion		
C-56	40	
➥Superman vs. Ali		
C-58	12	
➥Supes vs. Shazam		
C-60	20	
➥Rudolph's Summer		
C-62	12	
➥Superman movie		
All-Star Batman and Robin Boy Wonder		
DC, 2005		
1/Batman	6	
1/Robin	5	
All-Star Comics		
DC, 1940		
1	10000	
2	3500	
3	25000	
➥1st JSA		
4	3000	
5	2800	
➥1st Hawkgirl		
6-7	1800	
8	16000	
➥1st Wonder Woman		
9-11	1600	
12-15	1400	
16-17	1200	
18	1200	3967
19-25	1200	
26-32	900	
33	1800	
➥Grundy appearance		
34-35	900	
36	1300	
➥Batmn, Supes app		
37	900	
38	975	
➥Black Canary starts		
39-49	900	
50	975	
➥Frazetta art		
51-55	900	
56	900	3817
57	1200	
➥25-year hiatus starts		
58	12	47
➥1st Power Girl		
59-61	6	
62	6	35
63	6	
64	6	29
65	6 △	30
66	8	17
67-68	6	
69	6	42
70-73	6	
74	8	33
All-Star Squadron		
DC, 1981		
1	4	14
2-10	2	
11-46	1	
47	3	
48-67	1	
Ann 1-2	1	
All-Star Western		
DC, 1970		
1	30	
2-3	15	
4	14	
5	14	56
6	9	34
7-9	9	
10	260	1028
➥1st Jonah Hex		
11	70	236
All-Winners Comics		
TIMELY, 1941		
1	16000	
➥Cap America starts		
2	4800	
3	2850	
4	2800	
5-6	2100	
7-10	1800	
11-18	1275	
19	3350	
➥All-Winner Squad org.		
21	3500	
➥Scarce		
Alpha Flight		
MARVEL, 1983		
1	5	19
CGC 9.8 avg		53
➥1st Marrina, Puck		
2	4	
3	4	17
4-10	4	
11-12	3	
13	3	11
14-19	3	
20-24	2	
25-27	1	
28	3	
29-32	2	
33	2	24
34	3	
35-45	2	
46	3	
47	4	
➥1st Jim Lee at Marvel		
48-53	2	
54	3	
55-56	2	
57-74	1	
75-105	2	
106	3	
➥Northstar outed		
107-130	2	
Ann 1	4	
Ann 2	1	
Special 1	3	
Amazing Adult Fantasy		
MARVEL, 1961		
7	600	
8	475	
9-13	425	
14	525	
Amazing Adventures		
ZIFF-DAVIS, 1950		
1	450	
2-5	225	
6	225	
Amazing Adventures		
MARVEL, 1970		
1	30	104
2	20	
3	20	64
4	14 ▽	38
5	14	63
6	20	69
7	14	48
8	22 ▽	88
9-10	20	
11	140	615
➥1st blue Beast		
12	20	
13	20	118
14	20 ▽	87
15	20	79
16	20	85
17	20	
18	14 △	64
19-25	5	
26-28	4	
29	4	23
30	3	14
31	3	16
32	3	11
33-36	3	
36/30¢	20	
37	3	41
37/30¢	20	
38	3	
39	3	19
Amazing Adventures of The Escapist		
DARK HORSE, 2004		
1-6	9	
7	10	
➥Last Eisner Spirit		
Amazing Fantasy		
MARVEL, 1962		
15	32000	
➥1st Spider-Man		
16-18	5	
Amazing Fantasy		
MARVEL, 2004		
1	3	
CGC 9.8 avg		21
2-11	3	
Amazing Spider-Man		
MARVEL, 1963		
-1	3	
1	27000	
➥1st Chameleon		
1/Golden	200	563
2	3400	
➥1st Vulture		
3	4600	16303
➥1st Dr. Octopus		
4	2300	10050
➥1st Sandman		
5	2500	10570
➥Dr. Doom app.		
6	1650	6787
➥1st Lizard		
7	1100	4375
8	800	3200
9	1025	5405
➥1st Electro		
10	990	3967
11	1900	8656
12	825	3354
13	1200	5058
➥1st Mysterio		
14	2050	7901
➥1st Green Goblin		
15	1800	7801
➥1st Kraven		
16	790	3241
17	775	3156
➥2nd Green Goblin		
18	510	2141
➥1st Ned Leeds		
19	460	1837
20	510	
21	510 ▲	1841
22	425	1702
23	510	2050

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #27

All-American Comics

Diction lessons requested

In *All-American Comics* #27 (Jun 41), Green Lantern got an odd sidekick in the form of Brooklyn cabbie Doiby Dickles. Writers of the series had fun with Doiby's mangled English. He named his taxicab Goitrude and often called GL, "Lantrin."

image © 1941 DC Comics

1st Sargon — 1st Doiby Dickles — Doiby learns GL's identity

	26	27	28	29	30	31	32	33	34	35
	MAY 41	JUN 41	JUL 41	AUG 41	SEP 41	OCT 41	NOV 41	DEC 41	JAN 42	FEB 42
NM Price	$3000	$3500	$1250	$1250	$1250	$1040	$1040	$1040	$1040	$1040

THE BOTTOM LINE

Amazing Spider-Man #274 ★

"Lo, There Shall Come a Champion!"

With Spider-Man as his champion, Mesphisto accepts a wager from The Beyonder. The stakes? The multiverse.

This issue typifies everything that was wrong with Secret Wars II. Spider-Man's emotional tribulations are predictable, his triumph a swipe from the classic Stan Lee and Steve Ditko days. The art is a rushed hodgepodge, the story ridiculously contrived, the dialogue stale and awkward. The ways the ruler of a demonic realm might speak with an omnipotent immortal are endless, but it couldn't possibly be like two joes betting on a Lions-Bears game.

Marvel
Mar 1986 • 32 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz, et al
Inks: Joe Rubinstein, et al
Cover: Larry Lieber, John Romita Sr.

Mint 9.8 **Then: 75¢ NOW $5**

	UNSLABBED Near Mint		SLABBED CGC 9.4 NM
24	500		2041
25	500		
26	550		2250
27	500		1905
28	325		3871
29	240		1048
30	240		893
31	325		1491
32	175		738
33	140	▽	569
34	240		946
35	225		927
36	225		941
37	195		979
38	195	▽	824
39	350	△	1682
➥1st Romita Spidey			
40	325		1306
➥Goblin origin			
41	300		1245
➥1st Rhino			
42	185		768
➥1st view of MJ			
43	120		596
44	175		713
45	115	△	501
46	200	△	1003
➥1st Shocker			
47	105	▲	423
48	120	△	496
49	125		525
50	625	△	2870
➥Spidey quits			
51	175		829
52	150		638
53	105	▲	445
54	110	▲	484
55	110		488
56	90		363
57	75	▽	346
58	80	△	415
59	70	▽	322
60	105		428
61	72		303
62	75	▽	297
63	160		646
➥vs. both Vultures			
64	60	▽	244
65	55	▽	237
66	80	▽	345
67	60	▲	256
➥1st Randy			
68	60	▽	244
69	75	△	323
70	70		328
71	70		309
72	85		354
73	50		250
74	80		330
75	65	▲	304
76	65		307
77	60		265
78	70		323
79	60		256
80	60		
81	55	▲	246
82	50	▽	273
83	50	▽	254
84	55	△	245
85	55		240
86	50		550
87	75	▽	325
88	60		237
89	70		298
90	75		312
91	50	▲	207
92	62		272
93	50		399
94	65	▲	279
95	52	▽	213
96	85	▽	337
97	72	△	287
98	80	▽	329
99	60	△	249
100	100	▽	411
101	130	△	579
102	105		440
➥Morbius origin			
103	45	▽	192
104	90		346
105	25	▽	99
106	32		160
107	27	▲	125
108	27		114
109	30		125
110	30		123
111	34	△	137
112	30		130
113	33	▲	142
114	40		198
115	33		149
116	22		98
117	25	▽	97
118	22	▲	100
119	50	△	198
➥vs. Hulk			
120	47	▽	182
➥vs. Hulk			
121	150	▽	600
➥Gwen Stacy dies			
122	130	▲	571
➥Green Goblin dies			
123	35		147
124	42	△	181
125	30	▲	131
126	18	▽	81
127	25		101
128	20	△	91
129	225	▲	878
➥1st Punisher			
129/Ace	6		
CGC 9.8 avg			25
130	16	▽	68
131	25	△	98
➥Uncle Doc Ock			
132	22		89
133	16		74
134	28	△	124
➥2nd Punisher			
135	45	▽	186
136	50	▽	215
➥Harry as Goblin II			
137	25	▽	98
138	12		58
139	19		75
140	17		71
141	12	△	57
142	18	▽	77
143	14	△	63
144	17		66
145	15	▽	61
146	15	▽	57
147	14	△	56
148	25		106
149	27	△	125
➥Spider-clone dies			
150	16		75
151	24		113
152	11		45
153	10		39
154	10	▲	40
155	12	▽	49
155/30¢	20		
156	12	△	51
156/30¢	20		
157	12	△	48
157/30¢	20		238
158	10	▽	32
158/30¢	20		
159	11		41
➥vs. Doc Ock			
159/30¢	20		
160	9	△	37
161	12		49
162	11	△	52
163	10		44
164	12		50
165	9	▽	36
166	9		35
167	7	▽	28
CGC 9.8 avg			171
168	7		29

Do-It-Yourself Grading

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions.

Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book.

The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy .. at first glance

The term for this grade is the same one used for **CGC's 6.0 grade.**

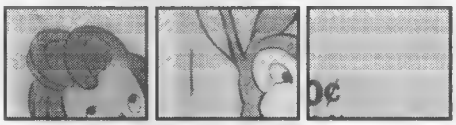
This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.

The term for this grade is the same one used for **CGC's 2.0 grade.**

Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.

The term for this grade is the same one used for **CGC's 1.0 grade.**

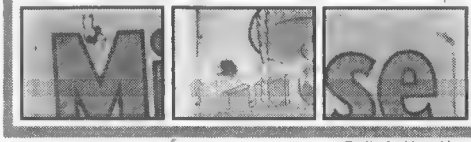
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.



The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

The Best of Draw! Vol. 1

This volume compiles the first two issues of the magazine, *Draw!* — aimed at and for aspiring cartoonists. Edited by Mike Manley, this instructional guide covers the spectrum of responsibilities (pencilling, inking, coloring) as well as tips on how to use computers, produce for the Web, and interpret scripts.

A cavalcade of pros lend their hands and advice. For starters, Dave Gibbons reviews his plotting process for Batman. Then, comics veteran Bret Blevins teaches a multi-part "How to Draw Lovely Women" and provides a generous helping of sinuous sketches and a color watercolor insert of figure painting from live models. Extended interviews mine wisdom from penciller Phil Hester, multi-dimensional Jerry Ordway, inker Klaus Janson, and animation creator Genndy Tartakovsky (*Samurai Jack*).

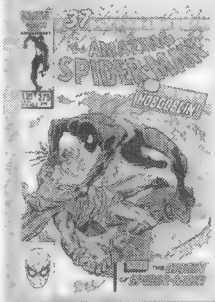
Overall, this methodical approach yields practical techniques that aspiring artists can immediately apply. Well-illustrated and appropriately inspirational, it succeeds in showing how drawing is done with flair, forethought, and finesse.

★★★½ — **Oliver Chin**

TWOMORROWS
WRITER:
MIKE MANLEY
ARTISTS:
VARIOUS
B/W • 200 Pgs.
$21.95

www.twomorrows.com
ISBN: 1-89390-541-1

RETROVIEW
Amazing Spider-Man #275 ★★½



"The Choice and the Challenge!"

Peter's latest retirement of Spider-Man is short-lived after The Hobgoblin captures Flash's girlfriend.

Peter's given up being Spider-Man before, but what makes it different this time is that he has Mary Jane to confide in; it's made even more engrossing by MJ's uncertainty regarding how to deal with Peter's decision. As always, Peter dons the costume again, swinging into action as heroically as ever.

Apparently, Marvel felt that the number 275 was a landmark worthy of commemorating, as witnessed by the extended story length and umpteenth reprint of Spidey's origin.

Marvel
Apr 1986 • 37 pp.
Writers: Tom DeFalco
Pencils: Ron Frenz
Inks: Josef Rubinstein
Cover: Uncredited

© Marvel

Just CGC copy. **9.9** **Then $1.25 NOW $5**

Amazing Spider-Man CONTINUED	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
169	10 △	41
169/35¢	15	
170	7 ▲	31
170/35¢	15	
171	7	29
171/35¢	15	
172	8	38
172/35¢	15	
173	18 ▽	75
173/35¢	25 ▽	75
174	10 ▽	41
175	10 △	36
176	12 △	54
177	12 ▽	49
178	11 ◭	46
➥1st Hamilton Goblin		
179	11 ▽	44
180	11	49
181	9	33
182	8	32
183	7 ▽	28
184	6	35
185	7 ▽	26
186	8	33
187	8	37
188	7 ▽	35
189	6 △	25
190	7	30
CGC 9.8 avg		144
191	6 △	25
192	6	26
193	6	25
194	21 ▽	76
➥1st Black Cat		
195	9	40
196	6	23
197	6	26
198	6	26
199	6	26
200	10 ▽	37
CGC 9.8 avg		174
201	9 ▽	37
202	7 ▽	29
203	6	22
204	8 ▽	28
205	6	24
206	6	22
207	5	22
208	6	25
209	6	26
210	6 △	25
211	6	25
212	5 ▽	21
213	5	22
214	5 ▽	18
215	5	22
216	5	21
217	5	19
218	5	20
219	6	24
220	6	27
221	4	
222	4	18
223	4	22
224	4 △	19
225	4	
226	7	25
227	6 ▽	25
228	4	21
229	11 ▽	34
230	6	23
231	6	22
232	4	
233	4	15
234	6 ▽	19
235	4	20
236	5	19
237	5	18
238	22 ▽	85
CGC 9.8 avg		502
➥1st Hobgoblin		
239	10 ▽	39
CGC 9.8 avg		176
240	5	19
241	4	15
CGC 9.8 avg		61
242	5	
243	6	26
CGC 9.8 avg		62
244	5	24
CGC 9.8 avg		54
245	5	20
CGC 9.8 avg		62
246	4	13
247	3 ▽	18
248	4	18
249	5	22
250	6	26
251	6	24
252	10 ▽	39
CGC 9.8 avg		220
➥1st black costume		
253	5	20
CGC 9.8 avg		46
254	5	19
CGC 9.8 avg		43
255	4	16
CGC 9.8 avg		34
256	4	16
CGC 9.8 avg		40
257	4	15
CGC 9.8 avg		49
258	4	16
CGC 9.8 avg		44
259	4	19
CGC 9.8 avg		64
260	5	20
261	5	22
262	4	18
CGC 9.8 avg		36
263	4	20
264	3	15
CGC 9.8 avg		40
265	4	18
CGC 9.8 avg		51
266	3	13
267	3	13
CGC 9.8 avg		55
268	4	15
CGC 9.8 avg		55
269	4	
270	4	18
271	5	19
272	4	11
CGC 9.8 avg		40
273	4	
274	5	18
275	5	22
CGC 9.8 avg		63
276	5	20
277	4	14
CGC 9.8 avg		64
278	4	16
279	4	18
280	3	22
281	5	19
282	5	22
283	4	19
CGC 9.8 avg		40
284	5	19
285	6	20
286	4	16
287	5	
288	6	22
289	6 ▽	21
CGC 9.8 avg		105
290	5	21
291	5	18
292	5	21
CGC 9.8 avg		38
293	5	22
294	6 △	21
295	6	25
296	5	19
297	6	23
298	12 △	42
CGC 9.8 avg		187
➥McFarlane starts		
299	9 ▲	33
CGC 9.8 avg		161
➥Venom cameo		
300	35	106
CGC 9.8 avg		641
➥1st Venom		
301	6 ▽	22
302	4 △	17
303	5 △	19
304	4 △	16
305	4	14
306	4	17
307	4	16
308	5	17
309	4	14
310	5	18
311	5	18
312	5 △	21
CGC 9.8 avg		59
313	5 △	18
CGC 9.8 avg		52
314	4	17
CGC 9.8 avg		48
315	5 ▽	19
CGC 9.8 avg		56
316	5	22
CGC 9.8 avg		75
317	6	21
318	6	21
319	5	18
CGC 9.8 avg		47
320	3	12
321	4	16
CGC 9.8 avg		43
322	5	18
CGC 9.8 avg		34
323	3	12
CGC 9.8 avg		M
324	5	17
325	4	14
326	4	14
327	4	14
328	5 ▽	16
CGC 9.8 avg		43
329	3	16
330	3	
CGC 9.8 avg		26
331	3	11
CGC 9.8 avg		26
332	3	
333	3	12
334	3	12
CGC 9.8 avg		26
335-343	3	
CGC 9.8 avg		38
344	4	18
➥1st Cletus Kassidy		
345	3	
CGC 9.8 avg		52
346	3	14
347	3	13
CGC 9.8 avg		29
348-352	2	
353	2	9
CGC 9.8 avg		26
354	2	
CGC 9.8 avg		27
355-357	2	
358	6	20
359	2	
360	3	11
361	6 ▽	21
CGC 9.8 avg		68
➥1st Carnage		
362	25	88
CGC 9.8 avg		29
➥2nd Carnage		
363	4	16
CGC 9.8 avg		30
364	3	
CGC 9.8 avg		32
365	4 △	17
CGC 9.8 avg		42
366-369	2	
370	2	
CGC 9.8 avg		31
371-373	2	
374	2	
CGC 9.8 avg		34
375	4	16
CGC 9.8 avg		24
376-377	3	
378	3	
CGC 9.8 avg		26
379-380	3	
376-380	3	
381	3	16
382-388	3	
CGC 9.8 avg		30
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400	5	21
➥no overlay		
400/Gray	4	27
➥gray overlay		
400/White	30	21
➥white overlay		
401-441	2	
500	4	18
CGC 9.8 avg		25
501	3	
CGC 9.8 avg		18
502	3	
503-509	2	
CGC 9.8 avg		28
509/DirCut	7	
CGC 9.8 avg		34
➥Director's Cut		
510	4	
511	3	
512	5	
513	3	
514-520	2	
521-522	3	
Aim Giveaway 1	4	
Aim Giveaway 2	2	
Ann 1	700	
➥1st Sinister Six		
Ann 2	550	2343
Ann 3	115 △	603
Ann 4	90	358
Ann 5	75	281
Ann 6	35	118
Ann 7	35	139
Ann 8	22	88
Ann 9	22	87

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

△ #61

All-American Comics

An enemy born on a Monday

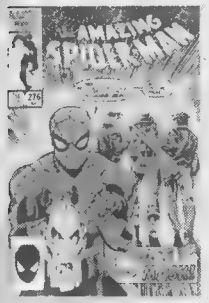
Born in the waters of Slaughter Swamp, Solomon Grundy fought with Green Lantern beginning in *All-American Comics* #61. The shambling, pale creature was mostly made of the swamp's plant life, rendering him partly impervious to GL's ring.

image © 1944 DC Comics

THE BOTTOM LINE

	Postal cover							Sheet music cover	Last Scribbly	
	51	52	53	54	55	56	57	58	59	60
	JUL 43	SEP 43	OCT 43	DEC 43	JAN 44	MAR 44	APR 44	JUN 44	JUL 44	SEP 44
NM Price	$675	$675	$675	$675	$675	$675	$675	$675	$675	$675

Amazing Spider-Man #276 ★★★



© Marvel

"Unmasked!"

To Mary Jane's disappointment, Peter officially resumes his Spider-Man career and reveals The Hobgoblin to be ... Flash Thompson?

As the suspense behind the identity of The Hobgoblin intensifies, the number of suspects dwindles, but the startling discovery of Flash behind the mask turns out to be another false lead. The brief, unrelated appearance of The Human Fly (not to mention his quick elimination by Scourge) seems unnecessary but actually ties into future issues. Scourge ("Justice is served!") was well-liked by fans of the era because of his ongoing, multi-title mission to eliminate some of Marvel's stupidest villains.

Marvel
May 1986 • 22 pp.
Writers: Tom DeFalco
Pencils: Ron Frenz
Inks: Brett Breeding
Cover: Morgan, Joe Rubinstein

9.4 Then The Now $5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ann 10	8	32
Ann 11	8	29
Ann 12	8 ▽	33
Ann 13	7	25
Ann 14	6	27
Ann 15	7	27
Ann 16	4	19
Ann 17-18	4	
Ann 19	4	17
Ann 20-21	4	
➥Spidey marries		
Ann 21/Direc.	5	21
CGC 9.8 avg		67
Ann 22	4	20
Ann 23-25	3	
Ann 26	4	15
Ann 27-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	

Amazing Spider-Man
MARVEL, 1999
Issue #s start at #442

1 (442)	7	29
CGC 9.8 avg		38
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	
1/Authentix	8	
1/Sunburst	18	24
CGC 9.8 avg		61
2	3	
2/Kubert	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30	5	18
CGC 9.8 avg		29
➥Straczynski starts		
31	3	10
CGC 9.8 avg		25
32	4	15
33	4	
34	5	
35	4	19
36	9 ▽	34
CGC 9.8 avg		88
36/DF	20	93
➥9/11 issue		
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	6	19
51-55	2	
56	2	9
57-58	3	
Ann '99-00	4	
Ann 2001	3	

Amazing Spider-Man Giveaways
MARVEL, 1977

1-2	4	
3	4	22
4	6	
5	4	

American Splendor
PEKAR, 1976

1	65	
2	30	
3-5	20	
6-10	15	
11-13	10	
14	18	
15	8	
16	4	
17	8	

America's Best Comics
AMERICA'S BEST

Special 1	7	

America's Best Comics
NEDOR, 1942

1	1600	
2	850	
3	600	
4-6	440	
7	575	
8-10	400	
11-20	360	
21-24	325	
25-31	265	

America's Best TV Comics
ABC TV, 1967

1	95	339

America's Greatest Comics
FAWCETT, 1941

1	1900	
2	900	
3	675	
4-5	500	
6-8	450	

Angel
DARK HORSE, 1999

1-17/Reg	3	
1-17/Variant	3	

Angel
DARK HORSE, 2001

1-4/Reg	3	
1-4/Variant	3	

Angel and the Ape
DC, 1966

1	40	173
2	20	
3	15	27
4-7	15	

Angel: The Curse
IDEA & DESIGN WORKS, 2005

1	4	
1/Autographed	20	
2/Byrne	5	
2/ChrisCross	4	
2/Messina	5	
2/Shannon	4	
2/Photo	15	

Angeltown
DC, 2005

1-5	3	

Animal Comics
DELL, 1942

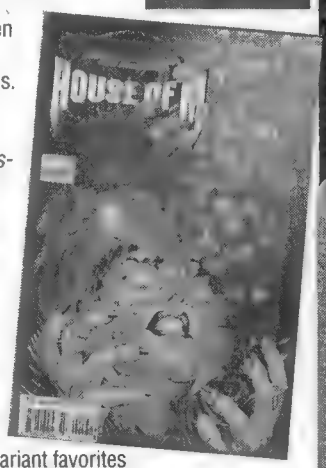
1	900	
2	450	
3	340	
4	150	
5	300	
6-7	135	
8	225	
9	225	360
➥War bonds cover		
10	225	
11-15	170	
16-20	130	
21-25	105	
26-30	80	

The Butler Report

Don Butler, *CBG* price guide analyst

Late-summer run

While summer sales were tough on Golden Age sales, high-grade Silver Age and modern comics have continued to sport brisk business. The Silver Age run is led by *Amazing Spider-Man,* which shows no sign of slowing down. While auctions for *Superman, Batman, Fantastic Four,* and *Avengers* ebb and flow over the year, *Amazing Spider-Man* has continued to dominate.



Variant report

Collectors have voted with their charge cards, and a clear-cut winner has emerged from the tightly-grouped cluster of recent variant favorites including *Superman* #204 RRP, *Batman* #608 RRP, *Ultimate Spider-Man* #1 (white), and *Identity Crisis* #1 RRP. Batman #608 RRP took on a life of its own in July, holding down nearly half of the top 15 variant sales. While the other Big Four variants showed a significant drop in the high bid compared to June, Batman jumped from a high of $1,980 to $2,325.

Bubbling under the radar were several even more recent variants. *House of M* #1 Quesada variant had several sales of 9.8 copies at $200. *New Avengers* variants continue to bring strong slabbed prices; July sales included #5 in 9.9 at $200, #6 in 9.8 at $100, and several copies of #1 in 9.8 with average sales of $150.

Other notable variant sales for the month included *Ultimate Spider-Man* #8 Payless in 9.8 at $150, *Red Sonja* #0 (Alex Ross 1/100 incentive) in 9.9 at $180, and *Astonishing X-Men* #1 (Cassaday) in 9.8 for $100.

July's top variants

Some of the top high bids for slabbed variant comics in June included:

1. *Batman* #608 (RRP), 9.8, $2,325
2. *Batman* #608 (RRP), 9.8, $2,025
3. *Batman* #608 (RRP), 9.8, $2,000
4. *Ult. Spider-Man* #1 (white), 9.8, $1,000
5. *Ult. Spider-Man* #1 (white), 9.8, $821
6. *X-Men* #107 (35¢), 9.2, $910
7. *X-Men* #99 (30¢), 9.2, $810
8. *Batman* #608 (RRP), 9.4, $760
9. *Superman/Batman* #1 (RRP), 9.8, $700
10. *Batman* #608 (RRP), 9.6, $661, RNM
11. *Superman* #204 (RRP), 9.8, $610, RNM
12. *X-Men* #105 (35¢), 7.0, $600
13. *Batman* #608 (RRP), 9.4, $560
14. *Ult. Spider-Man* #1 (white), 9.6, $550
15. *Batman* #608 (RRP), 9.4, $511, RNM
16. *Wolverine* #145 (Nabisco), 9.6, $510, RNM
17. *Superman* #204 (RRP), 9.8, $480

RNM = Reserve Not Met

July slabbed comics sales

Throughout the price guide, you'll see a variety of arrows next to slabbed comics prices. The figure calculates all auction results of 9.4-graded and slabbed comics from the previous three months. Here's what they indicate:

▲ Slabbed comic has **increased three months in a row** in average value = 19

▲ Slabbed comic has **increased two months in a row** in average value = 46

△ Slabbed comic has **increased since last month** in average value = 279

▽ Slabbed 9.4 comic has **decreased since last month** in average value = 498

Don Butler *can't believe comics are cheaper than a gallon of gas. Contact him at* ***megaguide@krause.com.***

1st Solomon Grundy — Fights King Shark — Joe Kubert art — Black Pirate begins

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
OCT 44	DEC 44	JAN 45	MAR 45	APR 45	JUN 45	AUG 45	SEP 45	NOV 45	JAN 46	MAR 46	APR 46	MAY 46	JUN 46	JUL 46	AUG 46
$4400	$600	$600	$600	$600	$600	$600	$600	$600	$600	$550	$550	$550	$550	$550	$550

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Blame! Vol. 1

The appropriately named Killy passes through a seemingly never-ending series of underground tunnels fighting the machines that have inherited the Earth. He's searching for someone with Net Terminal Genes (whatever those are), saying little, allowing his great big gun do his talking for him.

TOKYOPOP
WRITER:
TSUTOMU NIHEI
ARTIST:
TSUTOMU NIHEI
B/W • 192 Pgs.
$9.99

And that's pretty much all there is to *Blame!* It's almost entirely lacking in both characterization and plot, not to mention dialogue. Page after page is silent except for less-than-helpful Japanese sound effects, until the reader almost become convinced he's looking at a collection of storyboards, not reading a manga. And, of course, readers are given no clue as to what the title might mean.

But what makes it so much more than a comics version of a *Doom*-style first-person shooter is the sheer artistic virtuosity of Tsutomu Nihei, best known in America for his Marvel mini-series *Wolverine: Snikt.* Which, not surprisingly, is a great deal like *Blame!*— with both involving characters with interesting hair who are immersed in nightmarish but utterly believably environments.

★★★½ — S.A. Bennett

www.tokyopop.com
ISBN: 1-59532-834-3

All-American Comics

A true Harlequin romance

Much like his Silver Age "descendant," Hal Jordan, Green Lantern Alan Scott was smitten by one of his female opponents during the Golden Age. The Harlequin, introduced in *All-American Comics* #89, would later prove to be the girl of GL's dreams.

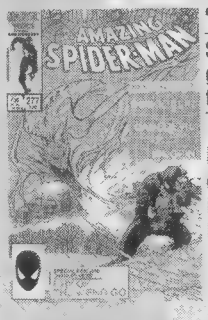
△

image © 1947 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Animal Man DC, 1988		
1	4	
2	3	13
3-49	2	
50	3	
51-55	2	
56	4	
57-89	2	
Ann 1	4	
Anthro DC, 1968		
1	50	136
2	20	
3	20	54
4-5	20	
6	20	105
Aphrodite IX IMAGE, 2000		
0	2	
0/Conv	9	
0/Others	4	
1	4	15
1/All vars	5	
2	2	
CGC 9.8 avg		15
2/All vars	3	
3	2	
4	4	
4/Variant	5	
Ashcan 1	6	
Ashcan 1/Ltd.	5	
Aquaman DC, 1962		
1	900	
2	275	
3-5	150	
6-10	90	
11	125	
➥1st Mera		
12-17	75	
18	90	
➥Weds Mera		
19-20	60	
21	60	183
22	60	
23	60	238
24	60	
25	60	179
26-28	60	
29	75	220
➥1st Ocean Master		
30	50	175
31	45	
32	50	
33	45	
34	45	120
35-36	40	
37	40	151
38-39	40	
40	40	146
41	40	148
42-43	30	
44-46	25	
47	25	234
48-49	25	
50	75	
51	50	194
52	40	150
53-55	20	
56	20	76
57	20	33
58	20	
59-60	10	
61	10	27
62	10	
63	10	29
Aquaman DC, 2003		
1-14	3	
15	12	
➥Old costume back		
16-17	6	
18-33	3	
Arana: Heart of the Spider MARVEL, 2005		
1	4	
1/Incentive	10	
2-7	3	
Archer & Armstrong VALIANT, 1992		
0	4	
0/Gold	25	30
1	4	
2	3	
3-7	2	
8	3	
9	2	
10-25	1	
26	5	
Archie ARCHIE, 1942		
1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-556	2	
Ann 1	1350	
Ann 2	660	
Ann 3	475	
Ann 4	345	
Ann 5	285	
Ann 6	180	
Ann 7	160	
Ann 8	135	
Ann 9	120	
Ann 10	110	
Ann 11	70	
Ann 12	60	
Ann 13	58	
Ann 14-15	50	
Ann 16-17	26	
Ann 18-19	22	
Ann 20	14	
Ann 21-26	9	
Armorines VALIANT, 1993		
0/Gold	25	
0	1	
0/StandAlone	30	
1/VVSS	40	
1-8	1	
9-11	2	
12	4	

RETROVIEW

Amazing Spider-Man #277 ★★½



"The Rules of the Game!" • 10 pp.

Spider-Man confronts The Kingpin regarding Matt Murdock's recent downfall.

This is a nice and frequently overlooked addendum to Frank Miller's excellent "Born Again" saga in Daredevil, where The Kingpin discovered Daredevil's identity and subsequently, if temporarily, destroyed both his super-hero and legal careers.

"Cry of the Wendigo" • 12 pp.

Spider-Man saves a girl from kidnappers during a snowstorm, with unseen help.

Charles Vess creates a nicely drawn fairy tale, but the story itself is a bit pedestrian.

Marvel
Jun 1986
Writer: Tom DeFalco, Charles Vess
Pencils: Ron Frenz, Vess
Inks: Bob Layton, Vess
Cover: Uncredited

Best copy 9.8 — Then 75¢ NOW $4

© Marvel

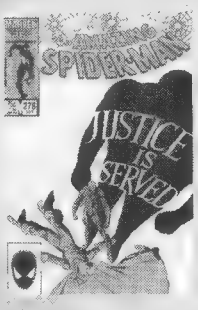
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Armor X IMAGE, 2005		
1-4	3	
Army at War DC, 1978		
1	10	27
Army of Darkness DARK HORSE, 1992		
1	12	
2-3	9	
Arrgh! MARVEL, 1974		
1	5	65
2	4	
3-5	3	
Aspen Extended Edition ASPEN, 2004		
1	8	
1/Conv	15	
Aspen ASPEN, 2003		
1	7	
CGC 9.8 avg		19
1/Variant	12	
1/Conv	10	
2	4	
2/Variant	6	
2/Conv	10	
3	6	
3/Variant	8	
3/Conv	10	
Aspen Seasons: Spring 2005 ASPEN, 2005		
0	3	
Aspen Sketchbook ASPEN, 2004		
1	3	
Astonishing Spider-Man MARVEL		
1-32	4	
Astonishing Tales MARVEL, 1970		
1	40	146
2	20	56
3	20 ▽	47
4	20	54
5	20 △	70
6	12	40
7	15	53
8	15	52
9	10 ▽	34
10	10	
11	10	39
12	30	122
➥Man-Thing story		
13	10	45
14	10	
15	10	30
16-20	10	
21	10	102
22	10	
23	10	48
24	10	
25	25 ▽	89
➥1st Deathlok		
26	10	40
27	7 △	24
28	7	20
29	7	22
30	5	23
31	5	
32	5 ▽	19
33	10	39
34	5	25
35	7	18
➥Low distribution		
35/30¢	20	
36	10	29
➥Low distribution		
36/30¢	20	
Astonishing X-Men MARVEL, 1995		
1	6	
2	6 △	19
3	6	
4	8	32
Astonishing X-Men MARVEL, 1999		
1	5	
2-3	3	
Astonishing X-Men MARVEL, 2004		
1	6	34
CGC 9.8 avg		46
➥Whedon starts		
1/Cassaday	45 ▽	36
CGC 9.8 avg		153
1/Del Otto	12	23
CGC 9.8 avg		43
1/DirCut	5	16
CGC 9.8 avg		43
1/DF	0	
2	16	
CGC 9.8 avg		51
3	4	
CGC 9.8 avg		26
4	8	
CGC 9.8 avg		28
4/Variant	25 ▲	32
CGC 9.8 avg		102
➥Colossus cover		
5	8	
CGC 9.8 avg		26
6	4	
CGC 9.8 avg		20
7	3	
CGC 9.8 avg		20
8-10	3	
10/Variant	5	
11	3	
Astro Boy GOLD KEY, 1965		
1	265	1156
Astro City IMAGE, 1995		
1	5	
2	3	
3	3	8
4-6	3	
Astro City IMAGE, 1996		
½	3	
½/Direct	3	
1	4	
1/3D	5	
2-22	3	
Astro City: Dark Age DC, 2005		
1-2	3	
Atheist IMAGE, 2005		
1-2	4	

Mutt and Jeff cover

Mutt and Jeff cover

NM Price	77 SEP 46	78 OCT 46	79 NOV 46	80 DEC 46	81 JAN 47	82 FEB 47	83 MAR 47	84 APR 47	85 MAY 47	86 JUN 47
	$550	$550	$550	$550	$550	$550	$550	$550	$550	$550

Amazing Spider-Man #278 ★★1/2



"If This Be Justice —"

Spider-Man saves Flash (imprisoned because he's believed to be The Hobgoblin) from Scourge.

Vince Colletta's overpowering inks wash out whatever individual style Mike Harris' pencils might have had, marring an otherwise pretty cool story that also features Brian DeWolff, aka The Wraith, aka the brother of slain police detective Jean DeWolff.

Fans could find the backbone and resolution of the whole Scourge saga within the pages of *Captain America*. And the implication made on this issue's nice but misleading cover thankfully is not realized.

Marvel
Jul 1986 • 22 pp.
Writers: Tom DeFalco, Peter David, Jo Duffy
Pencils: Mike Harris
Inks: Vince Colletta
Cover: Uncredited

Key CGC copy: 9.8 **Then 75¢ NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Atom		
DC, 1962		
1	750	
2	300	
3	225	
4-5	175	
6	125	
7	250	
➥Hawkman app.		
8	125	
9	90	
10-12	85	
13	85	288
14	95	359
➥Hawkman app.		
15	85	
16-17	45	
18	50	209
19	45	
20	45	211
21-23	35	
24	35	129
25-28	35	
29	90	
30	35	244
31	46	185
32	35	
33	35	133
34	35	137
35	35	
36-37	45	
38	30	
Special 1-2	3	
Atom and Hawkman		
DC, 1968		
39-41	30	
42	30	130
43-45	30	
Aurora Comic Scenes		
AURORA, 1974		
181	30	
➥Tarzan minicomic		
182	28	
➥Spider-Man mini		
183	27	
➥Tonto minicomic		
184	30	26
➥Hulk minicomic		
185	28	
➥Superman mini		
186	27	
➥Superboy mini		
187	26	
➥Batman minicomic		
188	25	
➥Lone Ranger mini		
192	27	
➥Capt. America mini		
193	30	
➥Robin minicomic		
Authority		
DC, 1999		
1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Ann 2000	4	
Authority		
DC, 2003		
0-14	3	
Authority: Revolution		
DC, 2004		
1-11	3	
Avengers		
MARVEL, 1963		
0	3	
1	4200	14875
➥1st Avengers		
1.5	3	
2	935	3367
3	750	2728
4	1450	5210
➥Cap. America joins		
4/Golden	40	170
5	350	
6	390	1400
7	460	1663
8	275	1002
9	225	
➥1st Wonder Man		
10	180	658
➥1st Hercules		
11	275	1013
➥Spider-Man app.		
12	115	419
13	135	
14	150	528
15	100	371
16	125	
17	115	418
18	100	384
19	150	533
20	80	310
21	70	
22	70	271
23	75	298
24	70	139
25	70	358
26	65	188
27	70	284
28-29	50	
30	50	194
31	43	
32	37	144
33	50	173
34	55	235
35	50	188
36	35	113
37	40	159
38	43	
39	40	156
40	40	155
41	40	149
42	50	163
43	40	171
44	40	140
45	50	192
46	30	126
47	37	142
48	37	155
49	32 ▽	135
50	30 △	122
51	40	156
52	41 ▽	173
53	60	235
➥X-Men app.		
54	30	126
55	30	119
56	50	212
57	110	479
➥1st Vision		
58	65	240
59	40	
60	40	158
61	30	122
62	30	132
63	30 ▽	124
64	30	114
65	30 △	107
66	30	127
67	45	185
68	27	133
69	22	130
70	22	150
71	50 △	195
➥1st Invaders		
72	30	111
73	25	112
74	25	95
75	25	102
76	25 ▽	101
77	20	80
78	25	105
79	23	83
80	23	
81	23	87
82	25	116
83	36	139
➥1st Valkyrie		
84	23	
85	23 △	106
86	23	100
87	40	164
88	25	103
89	20	
90	20	89
91	20	89
92	20	119
93	105	476
➥Double-size		
94	35	138
95	35	153
96	35 ▽	144
97	26	113
98	26	72
99	30	148
100	55 △	224
➥Knight gets sword		
101	18	
102	16	63
103	35 △	158
➥Sentinels		
104	20	85
105	18	
106	17	70
107	20	71
108	12	52
109	18	
110	25	115
111	22	91
112	25	92
113	11	54
114	15	64
115	13	
116	27	110
➥Defenders War.		
117	20	79
118	20	95
119	12	62
120	12	52
121	10	41
122	13	50
123	9	39
124	12	48
125	20	77
126	18	
127	12	51
128	12	31
129	12	
130	12 ▽	61
131	12	49
132	10	36
133	8	32
134	10 ▽	37
135	10	39
136	8	31
137	8	30
138	7 ▽	29
139	7	24
140	7	31
141	10	45
142	9	33
143	8	35
144	8	37
145	6	37
146	6	47
146/30¢	20	
147	6	
147/30¢	20	
148	6	53
148/30¢	17	72
149	6	24
149/30¢	15	
150	6	30
150/30¢	15	
151	6	27
152	6 △	25
153	6	22
154-155	6	
156	8	36
157	6	

The Butler Report

Hypergrade highlights: *CBG* begins tracking 9.8s

Animal - Avengers $

After months of preparation, we're finally launching our monthly tracking of CGC 9.8 comics sales ("because *you* demanded it!" as Marvel used to scream; well, we're happy to comply).

Thanks to your requests, we've replaced our listings of 9.9 sales with the much more popular 9.8 auction results. Each month, we'll add new listings to the guide as they become available and will update average prices for 9.8 comics. We'll also continue to provide the average sale of 9.4 comics and unslabbed comics each month.

Our baseline for inclusion in the price guide was 15 or more auctions, which gives a pretty solid baseline for pricing. To the surprise of very few people, *Amazing Spider-Man* and *Ultimate Spider-Man* lead the way with the most 9.8 issues.

The list of the all-time top 9.8 average (auctions of 15 or more) can be found on page 147.

Monthly report: The pace finally picked up for slabbed 9.8 comics in July, as the number of 9.8 auctions jumped from the year's low of 1,765 comics in June to a much healither 1,935. The number of Reserve Not Met auctions at the 9.8 level dropped off dramatically to fewer than 9% in the top 100. Nine 9.8 comics in June had high bids of more than $1,000. The average high bid, however, slid to a year-low $63 (down from $121 in May and $93 in June). And take a look overhead — there goes the Spider-Man, taking up eight of the top 11 high bids for the month, while *Batman* #608 RRP picked up the other three. Surprises for the month included *Giant-Size Iron Man* #1 at $511, *Psycho* #16 (Skywald, 1974) at $414, and *Savage Tales* #9 at $355.

Top July 9.8 sales

1. *Amazing Spider-Man* #49, **$3,800**
2. *Amazing Spider-Man* #49, **$3,800**
3. *Batman* (RRP) #608, **$2,325**
4. *Batman* (RRP) #608, **$2,025**
5. *Batman* (RRP) #608, **$2,000**
6. *Amazing Spider-Man* #64, **$1,730**
7. *Amazing Spider-Man* #65, **$1,428** (RNM)
8. ***Amazing Spider-Man* #122, $1,026**
9. *Ult. Spider-Man* #1 (white), **$1,000**
10. *Ult. Spider-Man* #1 (white), **$821**
11. *Amazing Spider-Man* #300, **$800**
12. ***New Gods* #1, $790 (RNM)**
13. *Uncanny X-Men* #121, **$765**
14. *Superman/Batman* #1 (RRP, **$700**
15. *Amazing Spider-Man* #300, **$675**

RNM = Reserve Not Met

*Look for the **CBG 2005 Standard Catalog of Comic Books**, available from a retailer or bookstore near you!!*

Fights Prof. Nobody | 1st Harlequin | 1st Icicle | Harlequin/GL cover | Fights Icicle | Harlequin/Green Lantern covers | Fights Sportsmaster | Westerns begin | Continues as *All-American Western*

87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102
JUL 47	AUG 47	SEP 47	OCT 47	NOV 47	DEC 47	JAN 48	FEB 48	MAR 48	APR 48	MAY 48	JUN 48	JUL 48	AUG 48	SEP 48	OCT 48
$550	$550	$1200	$775	$525	$525	$525	$525	$525	$525	$525	$525	$625	$850	$1000	$1650

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Capote in Kansas

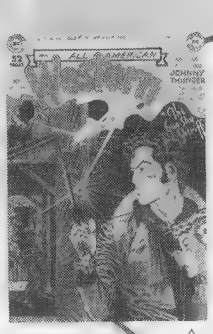
Writer and Kansan Ande Parks has constructed a superb fictional account of Truman Capote's experiences in Kansas while researching for his magnum opus *In Cold Blood*. Readers need not be familiar with that book nor Capote's life to appreciate and enjoy this graphic novel. Parks' fantastic deconstruction of the suffering permeating small-town Holcomb, Kan., and Capote's ethical dilemmas results in a well-woven and (to use a word I almost never utter except sarcastically) touching story. For readers with even the slightest literary bent, this may well inspire further reading on Capote — the author provides recommendations — and will encourage further reading of works by Parks and illustrator Chris Samnee.

ONI PRESS
WRITER:
ANDE PARKS
ARTIST:
CHRIS SAMNE
B/W • 120 Pgs.
$11.95

The presentation is easy to follow, and there's a solid balance between dialogue-plentiful and non-dialogue segments. The 120 pages go by smoothly and all too fast (in a good way). Combining this facet with the book's par excellence quality, and readers will find themselves wanting to give this multiple readings.

★★★★ **— Ray Sidman**

www.onipress.com
ISBN: 1-932664-29-7



△ #111

All-American Western

The great Western migration

All-American Comics succumbed to the changing tastes of its readers in 1948, changing its name to *All-American Western* with #103. The name reflected its genre change, as well, with adventures of lawman Johnny Thunder presented for the remainder of the run.

Image © 1950 DC Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers CONTINUED		
158	6	32
159	6	32
160	6	
160/35¢	15	
161	6	27
161/35¢	15	
162	8	31
162/35¢	15	
163	6	28
163/35¢	15	
164	6	
164/35¢	15	
165	6	
166	6	23
167	5	19
168	7	28
169	4	17
170	4	18
171	4	31
172	4	15
173	4	18
174	4	16
175	4	21
176	4	
177	4	10
178	5	17
179	4	16
180	4	16
181	5	
182	4	18
183	5	25
184	6	25
185	7	27
186	5	22
187	6	23
188	6	
189	6	23
190	5	17
191	5	23
192	5	20
193-194	5	
195	5	16
196	7	30
197-199	5	
200 ➥Double-size	9	35
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366 ➥Foil cover	4	
367-368	1	
369	3	
370-374	1	
375	2	
375/Collector's	3	
376-379	2	
379/Double	3	
380	2	
380/Double	3	
381	2	
381/Double	3	
382	2	
382/Double	3	
383-399	2	
400	4	
401-402	3	
Ann 1	125	420
Ann 2	115	466
Ann 3	26	
Ann 4	23 ▽	87
Ann 5	25	107
Ann 6	7	
Ann 7	12	49
Ann 8	8	30
Ann 9	4	29
Ann 10	9	34
CGC 9.8 avg		215
Ann 11-16	4	
Ann 17	3	10
Ann 18-23	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers MARVEL, 1996		
1	3	13
1/Variant	3	
2-11	2	
12	3	
13	2	
Avengers MARVEL, 1998 (#s) pick up from v2		
0	2	
1 (#416)	4	12
1/Chrome	6	
1/Others	4	
2-5	3	
6-11	2	
12	3	
12/DF	12	
12/White	5	
13-16	2	
16/Variant	2	13
17-24	2	
25	3	
26	2	
27	3	
28	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500	12	
CGC 9.8 avg		26
➥Disassembled		
500/DirCut	18	
CGC 9.8 avg		50
501 ➥Disassembled	5	
502 ➥Hawkeye dies	7	
503	4	
Ann 1998	3	
Ann '99-00	4	
Ann 2001	3	
Avengers Forever MARVEL, 1998		
1	3	
1/WF	5	
2-12	3	
Avengers (TV) GOLD KEY, 1968		
1	125	419
1/Variant	200	
Avengers/JLA DC, 2003 Also see JLA/Avengers		
2	7	
CGC 9.8 avg		23
4	6	
CGC 9.8 avg		24

Joe Kubert art

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers West Coast MARVEL, 1989		
47-74	1	
75	2	
76-102	1	
Ann 4-7	2	
Ann 8	3	
Badger CAPITAL, 1983		
1	4	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	
Banana Sundays ONI, 2005		
1	3	
Barbarians ATLAS-SEABOARD, 1975		
1	8	32
Barbie and Ken DELL, 1962		
1	200	
2	150	226
3-4	150	
5	165	
Batgirl DC, 2000		
1	4	14
CGC 9.8 avg		30
1/2nd	3	
2	4	10
3-5	4	
6-67	3	
Ann 1	4	
Batgirl Special DC, 1988		
1	3	13
Bat Lash DC, 1968		
1	25	
2-3	15	
4	15	48
5	15	
6	15	46
7	15	

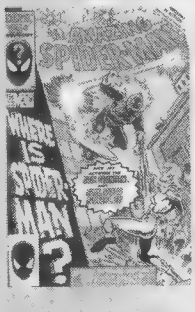
Joe Kubert art

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Batman DC, 1940		
0	3	
1	80000	
➥1st Catwoman		
2	15000	
3	9750	
4	7500	
5	5500	
➥1st Batmobile		
6-7	4500	
8	4000	
9	3750	
10	7500	
11	4750	
12	2900	
➥1st Batcave		
13-14	2775	
15	2625	
16	4600	
➥1st Alfred		
17-20	1650	
21-22	1275	
23	2000	
24	1275	4617
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47	3000	
➥Batman origin		
48	965	
49	1350	
➥1st Mad Hatter		
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62	1250	
➥Catwoman origin		
63	575	
64	515	
65	575	
66	660	
➥vs. Joker		
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100	2000	
➥Anniversary issue		
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	
110	425	
111-120	290	
121	375	
➥1st Mr. Freeze		
122	225	929
123	220	
124-126	195	
127	240	
➥vs. Joker		
128	195	
129	250	
➥Robin origin		
130	195	
131	145	
132-135	130	
136	215	
➥vs. Joker		
137-145	140	
146-147	110	
148	140	
➥vs. Joker		
149-150	110	
151	90	
152	100	
153-154	85	
155	300	
➥1st SA Penguin		
156-164	85	
165	85	618
166-167	85	
168	85	345
169	90	
170	85	
171	450	
➥1st SA Riddler		
172-175	75	
176	85	
177	75	272
178	75	375
179	120	
➥vs. Riddler		

	103	104	105	106	107	108	109	110	111	112
	NOV 48	CA. 49	CA. 49	CA. 49	CA. 49	CA. 49	CA. 49	CA. 49	DEC 49	FEB 50
NM Price	$375	$265	$225	$225	$225	$225	$225	$225	$165	$165

RETROVIEW

Amazing Spider-Man #279 ★★



"Savage Is the Sable!"

Jack O'Lantern and Silver Sable each have their reasons to seek out the other, culminating with a battle between them.

So where's Spider-Man? That's the question posed in Marvel's Missing in Action "story," where all Spider-titles published during this month featured Spidey's absence. A bigger question might be: What was Marvel hoping to accomplish with this? Fewer sales? Unlike Spidey's whereabouts, that question goes unanswered. Curiously, in an apparent editorial goof, Spidey did guest-star the same month in the *Vision and Scarlet Witch* maxi-series. So that's where he was.

Marvel
Aug 1986 • 22 pp.
Writer: Tom DeFalco
Pencils: Rick Leonardi
Inks: Vince Colletta
Cover: Uncredited

Best CGC copy: 9.8

Then 75¢ NOW $4

© Marvel

Amazing Spider-Man #280 ★★½

© Marvel

"The Sinister Syndicate!"

Spider-Man and Silver Sable search for Jack O'Lantern, who has sent The Sinister Syndicate to battle them in his stead.

Hydro-Man? Rhino? Boomerang? Sheesh. Guess Jack O'Lantern could only afford to hire Sinister Six wannabes. And the idea of international mercenary Silver Sable placing a want ad to enlist Spider-Man's aid to capture Jack O'Lantern seems a little mundane. What's far more interesting is Mary Jane's run-in with the shadowy man who apparently is The Hobgoblin, and it's, gasp, someone she not only knows, but seems to be friends with. Yikes.

Marvel
Sep 1986 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Brett Breeding
Cover: Frenz, Breeding

Best CGC copy: 9.8 — Then 75¢ NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
180	60	205
181	175	
➥1st Poison Ivy		
182-185	60	
186	60	321
187	65	271
188	40	
189 ▽	200	979
➥1st SA Scarecrow		
190	45	
191	40	
192	40	263
193	70	284
194 △	40	362
195-196	40	
197	100	372
➥Catwoman app.		
198	85	
199	40	190
200	100	300
➥Robin origin		
201	35	
202	30	141
203-204	30	
205	30	170
206	30	
207	30	241
208	30	313
209-212	30	
213	45	
214-217	30	
218	70	247
➥Giant-size		
219	50	
220-221	30	
222	50	
223	40	
224-225	30	
226	30	187
227	30	403
228 ▽	40	155
229	30	149
230-231	30	
232 ▲	350	523
➥1st Ra's al Ghul		
233	30	
234	115	482
➥1st SA Two-Face		
235	17	
236	17	122
237	75	345
➥1st Reaper		
238	65	
➥100 pages		
239	17	
240	17	75
241	17	
242	17	75
243	70	242
➥vs. Ra's al Ghul		
244	60	215
➥vs. Ra's al Ghul		
245	50	
246	15	
247	15	51
248	15	80
249	15	53
250	15	48
251 ▽	60	227
➥vs. Joker		
252-253	14	
254-255	32	
256 △	32	144
257	32	
258	32	145
259	32	124
260	32	
261	32	136
262	13	77
263	9	60
264	9	30
265-266	9	
267	8	16
268-277	8	
278	8	18
279	8	36
280	8	
281	8	25
282	8	
283 ▽	8	20
284	8	25
285	8	32
286	12	45
➥vs. Joker		
287 ▽	9	28
288 △	9	31
289	9	25
290	9	
291	9	72
292-294	9	
295	8	20
296-297	8	
298	8	35
299	8	23
300 ▲	15	69
301-306	7	
307	7	20
308	7	32
309	7	
310	7	25
311 ▽	7	23
312-316	7	
317	7	25
318	7	32
319-322	7	
323	7	23
324-331	7	
332	8	
333-336	7	
337	7	21
338	7	18
339-352	7	
353	5	17
354-356	7	
357	9	
358	7	
359	7	28
360-365	7	
366	6	28
367	7	
368	8	34
369	6	15
370	6	
371-399	5	
400 ▽	10	35
401-403	4	
404 ▽	5	21
CGC 9.8 avg		128
405	6	23
CGC 9.8 avg		59
406	5	15
407	5	12
408 △	5	16
409-416	3	
417	5	17
418	4	10
419-420	4	
421-422	3	
423	3	26
424-425	3	
426	6	21
427	6	
427/Direct	4	19
428	6	23
429	4	18
430	3	
431-435	2	
436	3	
437-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	15
458-486	2	
487	1	
488-491	3	
492 ▽	3	13
492/Silver	5	26
493	3	11
494-496	2	
497	3	11
CGC 9.8 avg		19
498-500	2	
500/Collector's	4	
501-515	2	
515/Variant	4	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	12
601-607	2	
608 ▽	5	16
CGC 9.8 avg		33
➥Jim Lee begins		
608/2nd	3	
608/DF	25	
608/RRP	400	
609	4	14
CGC 9.8 avg		28
610	2	12
CGC 9.8 avg		22
611	2	
CGC 9.8 avg		28
614	2	14
CGC 9.8 avg		20
615	2	
CGC 9.8 avg		22
616	2	12
CGC 9.8 avg		24
617	4	10
CGC 9.8 avg		22
618	4	11
CGC 9.8 avg		22
619	3	11
CGC 9.8 avg		22
619/2nd	2	10
CGC 9.8 avg		21
620-629	2	
630	3	
631-632	2	
633	3	
634	6	
635	15	
➥Red Hood		
636-637	12	
638	11	
638/2nd	6	
639	16	
640-641	6	
642-643	3	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver	4	
Ann 16-18	3	
Ann 19	4	
Ann 20	3	
Ann 21	4	
Ann 22-23	3	
Ann 24	4	
Giant 1-3	5	

Batman Adventures
DC, 1992

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	
1/Silver	4	
2-7	2	
7/Collector's	3	
8-24	2	
25	3	
26-36	2	
Ann 1	3	
Ann 2	4	
Holiday 1	3	

Batman Adventures: Mad Love
DC, 1994

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	8	9

Batman & the Outsiders
DC, 1983

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	20
2-32	2	
Ann 1-2	2	

Batman Beyond
DC, 1999

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	3	14
2-24	2	

Batman Black & White
DC, 1996

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4	
2-4	3	

Batman: Dark Detective
DC, 2005

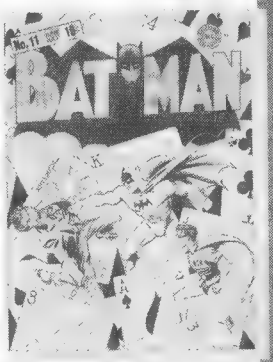
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1-6	3	

Batman Family
DC, 1975

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	14	68
2	10	
3-4	8	
5	8	30
6	8	29
7-8	6	
9	7	
10	7	25
11	7	30
12	7	
13-14	5	
15	5	37

Auction News

Batman art sets record at Heritage



A new record was set for a piece of original comic-book art during the Aug. 11-13 Heritage Comics Signature auction. The Fred Ray-Jerry Robinson **cover art for *Batman* #11** (Jun-Jul 42) went for $195,500 (which included the buyer's premium). The art featured Batman, Robin, and The Joker.

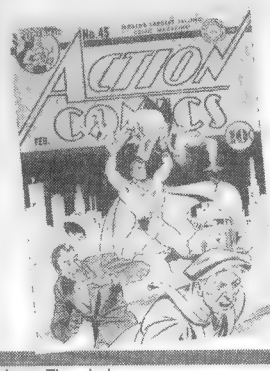
Heritage said the previous record had been set in March 2002, with its sale of the Frank Frazetta cover art for *Famous Funnies* #213 (1953); that sale was for $100,625.

According to Heritage Comics Director of Acquisitions Ed Jaster, the auction was "one of our highest-grossing auctions of all time.

"This was a very strong auction," Jaster said. "It's clear that the market continues to respond to quality material, especially when it's fresh to the market, as the Batman cover was."

Key art sales included:

- **John Romita Sr. and Mike Esposito *Amazing Spider-Man* #41 cover art** (1966), $58,650.
- **Fred Ray *Action Comics* #45 cover art** (1942), $51,750.
- Fred Ray *Action Comics* #51 cover art (1942), $51,750.



1st Swift Deer | Joe Kubert art | Joe Kubert art | Joe Kubert art | Fights Aztecs | Johnny Thunder's ID exposed | Train cover | Final issue

	113	114	115	116	117	118	119	120	121	122	123	124	125	126
	APR 50	JUN 50	AUG 50	OCT 50	DEC 50	FEB 51	APR 51	JUN 51	AUG 51	OCT 51	DEC 51	FEB 52	APR 52	JUN 52
NM Price	$165	$165	$165	$165	$165	$165	$165	$165	$110	$110	$110	$110	$110	$110

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Dan Dare: Operation Saturn Part II

Dan Dare is one cool strip. At my first exposure to this acclaimed British comic-strip serial, I was blown away. The art by Frank Hampson and his team is outstanding, reminiscent of Brian Bolland, Alex Raymond, and Hal Foster.

TITAN
WRITERS:
FRANK HAMPSON, DON REILY
ARTIST:
HAMPSON, ET AL
Color • 96 Pgs.
$19.95

The stories are far-seeing, and, once I read the glossary and foreword that included round-table discussions between Hampson, James Hemming, and Ashwell Wood, I realized that they created a strip based on scientific possibilities and present theories. With advisors like Arthur C. Clarke, you could not go wrong!

Part II of "Operation Saturn" takes Dan Dare and his men to Saturn to investigate the nine moons. What Dan does not know is Blanco, fellow passenger and Earthman, plans to seize control of Earth with the help of Varo. The ancient Roman custom of lethal "games" lives on Titan, as Dan and his fellow crewmates of the Valiant are sent to die in the arena. Dan and Digby join forces with Tharl to overthrow the evil overlord.

★★½ — **Tim Lasiuta**

www.titanbooks.com
ISBN: 1-84576-088-3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Batman Family CONTINUED
16 5
17-19 7
20 . . . . . 7 32

Batman: Gotham Knights DC, 2000
1 3
CGC 9.8 avg 25
2-54 3
55 4
56-67 3

Batman: Hush DC, 2003
1 . . . . . 5 11

Batman: Jekyll & Hyde DC, 2005
1-4 3

Batman: Journey into Knight DC, 2005
1 3

Batman: Legends of Dark Knight DC, 1989
1 . . . . . 3 10
2-15 3
16 4
17-20 3
21-26 2
27 3
28-49 2
50 4
51-64 2
0 . . . . . 3 11
65-99 2
100 5
101-119 . . . 2
120 4
121-157 . . . 2
158-194 . . . 3
Ann 1 5
Ann 2-7 4
Special 1 . . . 7

Batman: Shadow of the Bat DC, 1992
0-1 3
1/Collector's . . . 4
2-34 3
35 4
35/Variant . . . 3
36-79 2
80 4
80/Ltd. 5
81-82 2
83 . . . . . 9 22
84-94 2
1000000 . . . 3
Ann 1-3. . . . 4
Ann 4 3
Ann 5 4

Batman Strikes DC, 2004
1-12 2

Batman/ Superman/ Wonder Woman Trinity DC, 2003
1 9
2 8
3 7

Batman: Sword of Azrael DC, 1992
1 . . . . . 4 13
1-4/Silver . . . 2
2-4/Reg 3

Batman: The Cult DC, 1988
1 5
CGC 9.8 avg 31
2-4 4

Batman: The Dark Knight DC, 1986
Frank Miller series
1 . . . . . 25 △ 36
CGC 9.8 avg 171
2 . . . . . 9 23
CGC 9.8 avg 74
3 . . . . . 6 18
CGC 9.8 avg 65
4 . . . . . 5 △ 17
CGC 9.8 avg 76

Batman: The Killing Joke DC, 1988
Moore, Bolland
1 7
CGC 9.8 avg 44

Batman: Long Halloween DC, 1996
1 . . . . . 9 10
2 7
3 6
4-6 5
7-12 4
13 6

Batman: Man Who Laughs DC, 2005
1 7

Batman: Vengeance of Bane DC, 1993
1 . . . . . 4 18

Battle Chasers IMAGE, 1998
1 . . . . . 5 21
1/Wraparound . . 8
1/Holochrome . 17
1/Gold 14
2 4
2/DF 5
2/B 6
3-8 3
9 4
Ashcan 1 . . . 5

Battle Classics DC, 1978
1 . . . . . 4 17

Battle of the Planets GOLD KEY, 1979
1 . . . . . 20 43
2 15
3 . . . . . 12 20
4 . . . . . 12 20
5-6 12
7 30
8-10 20

Battle of the Planets IMAGE, 2002
½ 3
½/Gold 5
CGC 9.8 avg 18
1 . . . . . 3 11
1/All vars . . . 3
8-11 3
12 5

Battlestar Galactica MARVEL, 1979
1 . . . . . 4 △ 18
4-23 3

Beowulf DC, 1975
1 . . . . . 5 19
2 3
3-6 2

Beware MARVEL, 1973
1 8
2-8 5

Beware the Creeper DC, 1968
1 . . . . . 45 161
2-3 32
4 . . . . . 32 119
5 . . . . . 32 120
6 . . . . . 40 259

Beyond Avalon IMAGE, 2005
1 3
2 4

Beyond the Grave CHARLTON, 1975
1 7
2-3 4
4-15 3
16 . . . . . 3 12
17 3

Bigfoot IDEA & DESIGN WORKS, 2005
1-4 4

Big Guy and Rusty the Boy Robot DARK HORSE, 1995
Miller, Darrow series
1-2 10

Big Shot COLUMBIA, 1940
1 1000
2 475
3 385
4-5 335
6-10 275
11-13 . . . 225
14 300
15 340
16-20 . . . 160
21-27 . . . 135
28 185
29-30 . . . 135
31-40 . . . 110
41-49 95
50-60 85
61-63 65
64 . . . . . 65 116
65-70 65
71-80 55
81-104 . . . 48

Bionic Woman CHARLTON, 1977
1 . . . . . 14 54
2-5 6

Birds of Prey DC, 1999
1 . . . . . 4 14
2-7 3
8 . . . . . 12 54
➥Nightwing app.
9-55 3
56 . . . . . 3 13
57-85 3
Batgirl: 1 3
Catwoman: 1-2 6
Manhunt: 1-4 . 2
Revolution: 1 . 3
Secret Files: 1 . 5
The Ravens: 1 . 2
Wolves: 1 . . . 3

Bishop MARVEL, 1994
1 4
2-4 3

Bishop The Last X-Man MARVEL, 1999
1-12 3
13-16 2

Bizarre Adventures MARVEL, 1981
25-26 3
27 4
28 . . . . . 3 22
29-34 3

Black Cat Comics HARVEY, 1946
1 450
2 275
3-5 220
6 . . . . . 175 466
7-8 175
9 225

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

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BATMAN GOTHAM KNIGHTS

Knights of the Bat-table

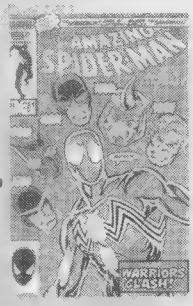
While Batman is the main focus of most of his related titles, *Batman: Gotham Knights* often shines a spotlight on the supporting members of his team or his Rogues' Gallery. Early issues also had back-up Batman stories, most in the "Batman: Black and White" style.

Image © 2000 DC Comics

	Jim Lee art	Batgirl appears				Brian Bolland cover		Catwoman appears	Hugo Strange appears
	1	2	3	4	5	6	7	8	9
NM Price	MAR 00 $3	APR 00 $3	MAY 00 $3	JUN 00 $3	JUL 00 $3	AUG 00 $3	SEP 00 $3	OCT 00 $3	NOV 00 $3

THE BOTTOM LINE

RETROVIEW
Amazing Spider-Man #281 ★★★



"When Warriors Clash!"

Sandman comes to the aid of Spider-Man and Silver Sable against The Sinister Syndicate, and Jack O'Lantern breaks Flash out of jail, thinking he's The Hobgoblin.

The opening caption on the splash page promises non-stop action, and Tom DeFalco certainly delivers. The ties between the dozen or so major characters featured in this issue weave through each other as the story progresses and heighten not only the excitement of various battles contained within, but also the continuing mystery of The Hobgoblin. That's a mystery that continues strong more than three years after it began.

Marvel
Oct 1986 • 22 pp.
Writer: Tom DeFalco
Pencils: Ron Frenz
Inks: Brett Breeding
Cover: Uncredited

© Marvel

Price when copy: 9.8 — Then 75c NOW $4

Amazing Spider-Man #282 ★★1/2

© Marvel

"The Fury of X-Factor!"

Jameson tries to hire the new mutant hunters X-Factor to capture Spider-Man.

Fans might remember the original misguided premise of *X-Factor*: the original X-Men re-formed, disguised as mutant hunters, even as they sought to protect the mutants.

This title wasn't the only one to feature the team trying to bring in its featured character.

There isn't much of a story to tell, really; The X-Men and Spider-Man know each other, after all, so there's really never any suspense that much will happen.

It's still fun, though.

Marvel
Nov 1986 • 22 pp.
Writer: Tom DeFalco
Pencils: Rick Leonardi
Inks: Bob Layton
Cover: Uncredited

Best CGC copy: 9.8

Then 75¢ NOW $4

Batman - Boy $

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

10-20 . . . 135
21-23 . . . 100
24 . . . . . 100 266
25 . . . . . 100 358
26-27 . . . 100
28 . . . . . 100 327
29 100
30 150
31 130
32-33 . . . 125
34 . . . . . 125 ▽ 379
35-42 . . . 125
43 75
44-46 . . . 125
47 . . . . . 125 443
48-50 . . . 125
51 165
52 . . . . . 54 142
53-62 54
63 80
64-65 75

Black Goliath
MARVEL, 1976
1 . . . . . 11 ▽ 37
2 . . . . . 5 38
2/30¢ 20
3 4
3/30¢ 20
4 4
4/30¢ 20
5 4

Blackhawk
DC, 1944
9 2600
10 1100
11 900
12-15 . . . 800
16-20 . . . 525
21-25 . . . 460
26-30 . . . 400
31-35 . . . 350
36-40 . . . 300
41-49 . . . 225
50 200
51-60 . . . 165
61-70 . . . 145
71 200
➥Blackhawk origin
72-80 . . . 130
81-86 . . . 125
87-92 . . . 120
93 135
94-99 . . . 110
100 140

101-107 . 105
108 325
➥1st DC issue
109 130
110-117 . 110
118 135
119-130 . . 85
131-140 . . 65
141-149 . . 50
150-163 . . 48
164 60
165-166 . . 48
167-180 . . 22
181-200 . . 16
201 15
202 . . . . . 15 55
203-223 . . 15
224 . . . . . 15 64
225-227 . . 15
228 . . . . . 30 121
229-243 . . 15
244-260 . . . 4
261-273 . . . 3

Blacklight
IMAGE, 2005
1 3

Black Lightning
DC, 1977
1 . . . . . 10 △ 42
2-11 5

Black Magic
DC, 1973
1 15
2-7 7
8 . . . . . 7 21
9 7

Black Orchid
DC, 1993
1 3
1/Platinum . . . 5 16
2-22 2
Ann 1 4

Black Orchid
DC, 1988
1st U.S. Gaiman
1 6
2-3 5

Black Panther
MARVEL, 1977
1 . . . . . 12 △ 38
2 . . . . . 7 △ 27
3 . . . . . 5 △ 20

4 5
4/35¢ 15
5 5
5/35¢ 15
6-7 5
8 . . . . . 5 24
9 . . . . . 5 21
10 5
11-12 4
13 . . . . . 4 18
14-15 4

Black Panther
MARVEL, 1998
1 . . . . . 5 15
1/Variant 7
2 4
2/Variant 4
3-62 3

Black Panther
MARVEL, 1988
1-4 2

Black Panther
MARVEL, 2005
1 6
1/2nd 4
1/Ribic 20
2-6 3

Black Widow
MARVEL, 1999
1 4
2 . . . . . 3 10
3 3

Blazing Combat
WARREN, 1965
1 90
2-3 30
4 . . . . . 30 178
Ann 1 45

Blazing Comics
ENWIL, 1944
1 300
2-4 150
5 . . . . . 150 144

Blitzkrieg
DC, 1976
1 . . . . . 16 58
2 . . . . . 8 ▽ 33
3 . . . . . 6 18
4-5 6

Bloodhound
DC, 2004
1-10 3

Blood of the Demon
DC, 2005
1 4
2-6 3

Bloodshot
VALIANT, 1993
0/WVSS 25
0/PlatError . 750
0 . . . . . 3 37
0/Gold 25
1 . . . . . 2 6
CGC 9.8 avg 25
2-6 1
6/WVSS 50
7-15 1
16 2
17-24 1
25-37 2
38-43 3
44-47 4
48-49 5
50 6
51 10
YB 1 5

Bloodstream
IMAGE, 2004
1-4 3

Blue Beetle
CHARLTON, 1964
1 . . . . . 45 153
2 . . . . . 30 120
3-5 20

Blue Beetle
CHARLTON, 1965
50-53 27
54 . . . . . 27 95
1 60
2 40
3-5 27

Body Bags: Father's Day
IMAGE, 2005
1 6

Bone
CARTOON BOOKS, 1991
1 80
2 45
3 25
4 16
5 12
6-8 7
9-13.5/Gold . 4
14-55 3
Special 1 . . . 2

Bone
IMAGE, 1996
1-20 3

Bonerost
IMAGE, 2005
1-2 3

Boneyard
NBM, 2001
1-18 3

Books of Magic
DC, 1990
1-4 4

Books of Magic
DC, 1994
1 . . . . . 3 7
1/Silver 4
2-75 3
Ann 1-3 4

Boris Karloff Tales of Mystery
GOLD KEY, 1963
3 27
4-5 25
6-8 20
9 25
➥Wood art
10 15
11 22
12 15
13-14 12
15 15
16-20 12
21 18
22-30 10
31-40 9
41-50 8
51-59 6
60-74 5
75-79 3
80 7
➥Giant ish; scarce
81 6
➥Giant ish; scarce
82 5
➥Giant ish; scarce
83 6
➥Giant ish; scarce
84 5
➥Giant ish; scarce
85 6
➥Giant ish; scarce
86-97 3

Boris Karloff Thriller
GOLD KEY, 1962
1 75
2 55

Born
MARVEL, 2003
1 4
CGC 9.8 avg 21
2-4 4

Boy Comics
LEV GLEASON, 1942
3 1500
4 1100
5 575
6 950
➥Iron Jaw origin
7 620
8 515
9 450
10 615
11-14 . . . 350
15 400
16 225
17 250
18-20 . . . 200
21-25 . . . 140
26-29 . . . 130
30 200
➥Crimebuster origin
31-40 58
41-50 42
51-55 30
56 . . . . . 30 124
57-62 30
63-80 27
81-100 . . . 24
101-119 . . 22

Auction News

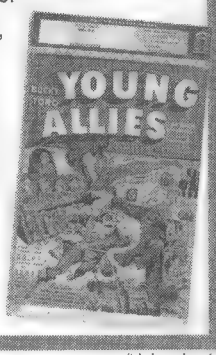
Marvel Comics #1 brings $172,000

Several high-grade comics established high-water marks for auction sales during the Heritage Signature Auction in August.

"I'm very proud of the sale of the Denver Pedigree copy of ***Marvel Comics*** #1, published in 1939," said Heritage's Ed Jaster, "This book, one of the nicest copies known to exist, was graded VF+ 8.5 with off-white pages by CGC and sold for $172,500."

Key sales of graded comics included:

- The Denver Pedigree copy of ***Marvel Comics* #1** (Nov 39). The issue is CGC graded at 8.5 and sold for $172,500.
- *The Amazing Spider-Man* #1 (Mar 63), CGC 9.6, $97,750. The price was not far off the pre-auction estimate of $100,000.
- ***More Fun Comics* #53** (Mar 40) Rockford pedigree, CGC 9.6, $92,000.
- *Sensation Comics* #1 (Jan 42), CGC 9.4, $63,250.
- ***Young Allies Comics* #1** (Sum 41) San Francisco pedigree, CGC 9.6, $54,625.
- *All Star Comics* #1 (Sum 40) Mile High pedigree, CGC 9.6, $54,625.



For more information about Heritage's auctions and a complete record of prices realized, see **www.HeritageComics.com**.

Brian Bolland cover

"Officer Down," Pt. 7

Fights Poison Ivy

Aquaman appears

Superman appears

"Joker: Last Laugh" crossover

	10	11	12	13	14	15	16	17	18	19	20	21	22
	DEC 00	JAN 01	FEB 01	MAR 01	APR 01	MAY 01	JUN 01	JUL 01	AUG 01	SEP 01	OCT 01	NOV 01	DEC 01
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

David's Mighty Men

Like *David, a Shepherd's Son* from Alias, *David's Mighty Men* rocks. Taking the usual approach simply isn't in Javier Saltares' vocabulary. Just open the book, scan a few pages, and you'll think you're deep in mainstream Marvel or DC land. That is just part of the beauty of the book.

ALIAS
WRITER:
JAVIER SALTARES
ARTIST:
JAVIER SALTARES
COLOR • 64 PGS.
$4.99

If you are familiar with the story of King David, his Mighty Men are mentioned briefly. Who they are and what they did to deserve the title of "Mighty" is sketchy. Saltares jumps off from there in two stories: "Trust" and "The Giant Mole Hill." How can four defeat 400? What happens when David and his three companions — Eleazar, Shammah, and Adino — investigate stolen grain? With help from God, this foursome is fearsome.

Of the supporting cast, Samuel is not the stuffy prophet you think he might be. Hey, he even cracks a modern artillery joke. And the art just keeps the reader turning pages.

David lived centuries ago, but these stories will keep the reader glued to the page to the triumphant end.

★★★½ — Tim Lasiuta

www.aliascomics.com
ISBN: 1-933428-07-4

△ #25

BATMAN GOTHAM KNIGHTS™

From "Murderer" to "Fugitive"

For most of 2002, Batman found himself in hot water in his Bruce Wayne alter-ego when he was framed for the murder of a female acquaintance in the "Bruce Wayne: Murderer?" story arc, which was immediately followed by "Bruce Wayne: Fugitive."

image © 2003 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Boy Commandos DC, 1942		
1	4500	
2	1500	
3	1000	
4-6	500	
7-10	275	
11-15	190	
16	190	541
17-22	190	
23	220	
24-28	150	
29	150	625
30	150	
31-35	135	
36	195	
BPRD DARK HORSE		
Frogs: 1-5	3	
Waters: 1	3	
Hollow: 1-3	3	
Train: 1	3	
Venice: 1	3	
Dead: 1-5	3	
Under/Bed: 1	3	
Brave and the Bold DC, 1955		
1	3000	
2	1500	
3	700	
4-5	650	
6-10	500	
11-22	400	
23	500	
➥Vik. Prince origin		
24	350	
25	500	
➥1st Suicide Squad		
26	325	
27	330	
28	5000	
➥1st JLA		
29	2000	
30	1750	
31	350	
32-33	200	
34	1750	
➥1st SA Hawkman		
35-36	400	
37	250	
38-39	225	
40-41	140	
42	300	
43	350	
➥Hawkman origin		
44	260	
45-49	60	
50	175	
51	225	
52	125	
53	75	
54	350	887
➥1st Teen Titans		
55-56	45	
57	150	529
➥1st Metamorpho		
58	65	
59	80	
60	100	
➥1st Wonder Girl		
61	125	
➥Starman origin		
62	100	336
➥1st SA Wildcat		
63	40	
64	60	175
65-66	22	
67	65	231
➥Batman starts		
68	80	283
➥Batman Hulk parody		
69-70	50	
71	50	137
72	50	213
73	40	200
74	40	
75	40	281
76	40	205
77-78	40	
79	75	
➥Batman, Deadman		
80-82	50	
83	60	
84	50	140
85	50	281
➥N. Adams GA		
86	50	192
87	20	134
88	20	80
89	20	
90	20	75
91-92	18	
93	30	
94	18	
95	15	97
96	15	56
97-99	15	
100	30	
101	12	54
102	15 ▲	66
103	12	
104	12	35
105-107	12	
108	12	52
109	12	
110	12	36
111	18	52
112	18	92
113	18	63
114	18	
115	18	91
116-118	18	
119	6	28
120-125	6	
126	6	27
127	6	
128	6	22
129-130	11	
131	6	
132	4	
133	4	20
134-135	4	
136	4	16
137-140	4	
141	10	
142-145	4	
146	4	15
147-179	4	
180-190	3	
191	8	
192-196	3	
197	4	
198-199	3	
200	7	20
Ann 1	6	
Breach DC, 2005		
1-2	3	
3	5	
➥Inf. Crisis tie		
4-8	3	
Breakdown DEVIL'S DUE, 2004		
1	4	
1/Variant	5	
2	4	
2/Variant	5	
3-6	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Brother Destiny MECCA, 2004		
1	3	3
2-3	3	
Brother Power/Geek DC, 1968		
1	45	160
2	20	
Brute ATLAS-SEABOARD, 1975		
1	7	27
2-3	5	
Buffy the Vampire Slayer DARK HORSE, 1998		
½	4	
½/Gold	8	
½/Platinum	10	
1	5	18
1	10	
1/Variant	5	
1/Gold	10	
1/Alt cover	10	
2-3	4	
2-3/Variant	5	
4-20	4	
20-49/Variant	3	
50	4	
50/Variant	4	
51-63	3	
Ann 1999	6	
Buffy the Vampire Slayer: Angel DARK HORSE, 1999		
1-3/Reg	4	
1-3/Variant	4	
Bugs Bunny GOLD KEY, 1962		
86-101	7	
102-144	6	
145	6	26
146-148	6	
149	6	28
150	6	
151-153	5	
154	5	24
155-200	5	
201-212	3	
213-245	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Burglar Bill IMAGE, 2005		
1-3	3	
Cable MARVEL, 1993		
-1	2	
1	4	
CGC 9.8 avg		20
2-10	3	
11-16	2	
16/Variant	4	
17-24	2	
25	4	
26-49	2	
50	3	
51-74	2	
75	2	21
76-99	2	
100	4	
101-107	2	
Ann 1998	3	
Ann 1999	4	
Cable/ Deadpool MARVEL, 2004		
1	4	
2-18	3	
Caliber Christmas, A CALIBER †		
1	6	21
Caliber Presents CALIBER, 1989		
1	15	65
➥1st Crow		
2-7	3	
8-24	3	
Call of Duty: Brotherhood MARVEL, 2002		
1	2	8
2-6	2	
Camp Runamuck DELL, 1966		
1	40 ▽	37
Cannon Busters DEVIL'S DUE, 2004		
0	15	
1	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1/Variant	4	
2	3	
2/Variant	4	
Cannon Hawke: Dawn of War ASPEN, 2004		
1	6	
Captain Action DC, 1968		
1	45 ▽	152
2-3	35	
4	35 ▽	100
5	20	76
Captain America MARVEL, 1968		
100	210 ▽	647
101	55 △	167
102	35 ▽	147
103	35	154
104	35	135
105	35	150
106	35	116
107	35	120
108	35	118
109	45 ▽	165
➥Origin retold		
110	75	276
➥Steranko begins		
111	65	239
112	50	183
113	60	213
➥Avengers app.		
114	30	115
115	30	111
116	30	
117	95	345
➥1st Falcon		
118	25	
119	25 ▽	98
120-121	25	
122	25	60
123	25	93
124	25	85
125-126	20	
127	20 △	64
128	15	57
129	15 △	36
130	15	55
131	18	66
132	18 ▽	64
133	15	47
134	18 ▽	57

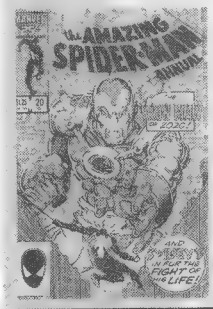
"Bruce Wayne: Murderer?" Pts. 4 and 10

"Bruce Wayne: Fugitive," Pt. 7

"Bruce Wayne: Fugitive," Pts. 14 and 17

RETROVIEW

Amaz. Spider-Man Annual #20 ★★★



Marvel
1986 • 39 pp.
Writers: Fred Schiller, Ken McDonald
Pencils: Mark Beachum
Inks: Bob Wiacek
Cover: Wiacek

"Man of the Year"

Iron Man from the year 2020 goes back in time to capture a child who becomes a future terrorist by stealing one of Stark Enterprises' nuclear weapons.

Spidey's almost an incidental character in his own annual, but this story gave fans the chance to enjoy again this moderately popular character that sprung from the pages of the likable 1984 Machine Man mini-series. Schiller's time-travel story is beautifully constructed, and McDonald helps nail the self-centered personality of this future Iron Man, aka Arno Stark. And Beachum and Wiacek evoke the style of Barry Windsor-Smith. Nicely done.

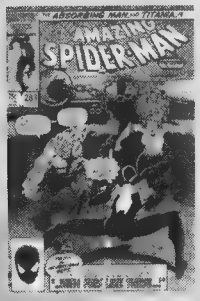
© Marvel

Top copy 9.0 Then $1.25 NOW $5

	23 JAN 02	24 FEB 02	25 MAR 02	26 APR 02	27 MAY 02	28 JUN 02	29 JUL 02	30 AUG 02	31 SEP 02
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3

THE BOTTOM LINE

Amazing Spider-Man #283 ★★1/2



© Marvel

Marvel
Dec 1986 • 23 pp.
Writers: Tom DeFalco
Pencils: Ron Frenz
Inks: Bob Layton
Cover: Layton

"With Foes like These . . ."

Spider-Man fails to stop The Absorbing Man and Titania from escaping after committing a robbery.

It was only a few issues ago that Peter hung up the costume, only to don it again.

Yet here's another issue where he again ponders quitting. But this issue also shows the growing relationship between Peter and Mary Jane and the turmoil this creates with Pete regarding his self-imposed responsibilities as Spider-Man.

Neither the slugfest nor the soap opera brim with originality, but it's another exhibition of Pete's usual moral quandaries.

Best CGC copy: **9.8** — Then 75¢ NOW $4

UNSLABBED / SLABBED — Near Mint CGC 9.4 NM

	Unslabbed	Slabbed
135	18	56
136	18	74
137	35 ▽	117
138	30	106
139-141	25	
142	25	95
143	25	91
144	25	85
145-146	25	
147	15	57
148	15 ▽	66
149	15	45
150	25	102
151	15	
152	15 ▽	59
153	15	
154	15	92
155	25 ▽	103
156	15	86
157	10	40
158	10	49
159	10	
160	10	35
161-162	10	
163	10	55
164-166	10	
167	10	33
168	12	60
169	10	
170	10	48
171	10	
172	10 ▽	39
173	10	60
174	10 △	44
175	10	
176	7	48
177	7	33
178-179	7	
180	7 △	40
181	7	27
182	7	31
183	7	37
184	5 △	21
185-186	5	
187	5	20
188	5	32
189	5	32
190-191	5	
192	5	23
193	5	27
194	5	19
195	5	19
196	5	27
196/30¢	20	
197	5	
197/30¢	20	
198	5	27
198/30¢	20	
199	5	18
199/30¢	20	
200	6	23
CGC 9.8 avg		87
200/30¢	20	
201	4 ▽	30
202	4	
203	4 ▽	22
204	4 ▽	14
205	4 △	21
206	4	23
207	4	
208	4	23
209	4 △	18
210	4	
210/35¢	15	
211	4 △	19
211/35¢	15	
212	4 ▽	21
212/35¢	15	
213	4	
213/35¢	15	
214	4	19
214/35¢	15	
215-217	4	
218	4	21
219-233	4	
234	4	28
235-240	4	
241	4	38
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283	2	
284	3	
285	2	
286-288	3	
289-297	2	
298	3	
299-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/Collector's	3	
421-424	2	
425	3	
425/Variant	4	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Ann 1	30	148
Ann 2	10	100
Ann 3	7	29
Ann 4	7	38
Ann 5-7	3	
Ann 8	12 ▽	28
➥Wolverine app.		
Ann 9-13	3	
Ashcan 1	1	
Special 1-2	4	

Captain America
MARVEL, 1995

1	3	13
1/Flag	4	
1/Conv	5	
2-13	2	

Captain America
MARVEL, 1998

1	4	
1/Sunburst	5	14
CGC 9.8 avg		33
2	3	
2/Variant	4	
3-12	2	
12/Ltd.	6	
13-24	2	
25	3	
26-49	2	
50	6	
Ann '98-00	4	
Ann 2001	3	

Captain America
MARVEL, 2002

1	4	13
CGC 9.8 avg		27
2-5	3	
6	3	10
7-32	3	

Captain America & The Falcon
MARVEL, 2004

1-5	3
6	4
➥Disassembled	
7-14	3

Captain America Comics
MARVEL, 1941

1	80000
2	20000
3	10000
4	6500
5	5500
6	4750
7	5500
8	4000
9-10	3600
11-12	3100
13	3275
14-15	3100
16	3600
17	2585
18-20	2075
21-22	1850
22/A	12000
➥Giant size issue	
23-25	1850
26-30	1650
31-35	1385
36	1650
37	1550
38-40	1285
41-58	1175
59	2650
➥Cap origin	
60	1175
61	1850
62-65	1075
66	1400
67-70	1175
71-73	1025
74	4350
➥Cap Weird Tales	
75	2750
76-78	875

Captain America
MARVEL, 2005

1	8
2-3	5
4-5	3
6	7
6/Variant	5
7-8	3

Captain America: Sentinel of Liberty
MARVEL, 1988

1	2
1/Variant	3
2-5	2
6	3
7-11	2
12	3

Captain Atom
CHARLTON, 1965

78	40	153
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	98

Auction News

1965 Peanuts strip hits $18,000 at Cochran sale

A Sept. 29, 1965, daily ***Peanuts*** strip by Charles Schulz netted $18,500 in the July 7 Russ Cochran Comic Auction #71. The total includes a 10% buyer's premium.

Other auction highlights included:

• The **Jack Davis "Dead Wait!"** complete six-page story from *Vault of Horror* #23, $6,600.

• Frank Frazetta pencil and watercolor of a young nude, $6,050.

• Sheldon Moldoff cover to *Moon Girl Fights Crime* #8 (Sum 1949), $5,500.

• Harold Gray *Little Orphan Annie* daily from April 25, 1935, $3,850. (Original estimate was $500-800.)

• Walt Kelly *Pogo* daily from Oct. 29, 1948, $2,475. (Original estimate was $3,000-$4,000.)

UPCOMING AUCTIONS

September: Hake's #185 auction. Golden and Silver Age comics and memorabilia. Consignment information online. **www.hakes.com**

Sept. 9-10: Heritage September Comics Signature Auction. Signature comics and more. **www.heritagecomics.com**

Sept. 23: Russ Cochran Comic Art Auction #72. **(417) 256-2224** or **ec@gemstonepub.com**

Fall: MastroNet Classic Collector auction. Sports cards, comics, collectibles. **www.mastronet.com** or (630)-472-1200.

Oct. 1: Chicagolandz ComicCon auction, 7 p.m. @ Hilton Garden Inn, St. Charles, Ill. Vintage comics and collectibles. Info at **(715) 526-9769** or **zurko@frontiernet.net**.

Oct. 4-6: Heritage October Comics Signature Auction. Signature comics and more. **www.heritagecomics.com**

Nov. 29-Dec. 1: Heritage December Comics Signature Auction. Signature comics and more. **www.heritagecomics.com**

November/December: Hake's #186 auction. Golden and Silver Age comics and memorabilia. Consignment information online. **www.hakes.com**

Dec. 9: Russ Cochran Comic Art Auction #73. **(417) 256-2224** or **ec@gemstonepub.com**

E-mail us with your free auction listing: www.megaguide@krause.com

Goes to $2.75 — Bane appears — Bane appears — Spoiler appears — Batcave invaded by Checkmate — Jason Todd, Batgirl appear

	32	33	34	35	36	37	38	39	40	41	42	43	44
	OCT 02	NOV 02	DEC 02	JAN 03	FEB 03	MAR 03	APR 03	MAY 03	JUN 03	JUL 03	AUG 03	SEP 03	OCT 03
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above. **Fine (F)** is **1/3** (33%) of NM. **Very Good (VG)** is **1/5** (20%) of NM. **Very Fine (VF)** is **2/3** (67%) of NM. **Good (G)** is **1/8** (12.5%) of NM.

Dead West

Dead West is a fun tale that starts strong but trails off at the end. Employing a bit of the ol' "Wild West white man vs. American Indian" gestalt, this is a revenge story about the lone survivor of a group of Indians who uses magic to raise the dead in the settler town of Lazarus.

GIGANTIC GRAPHIC NOVELS
WRITER: **RICK SPEARS**
ARTIST: **ROB G**
B/W • 144 Pgs.
$14.95

The art is fun and the plot fast-paced, and the whole 144 pages read rapidly. However, by the end of the story, the reader may be more than ready for it to be over. Though the ending works, it's no zinger, and the story could have profited from editing out some pages to tighten the tale by getting rid of unnecessary material. In many ways, it's reminiscent of the cult film *Army of Darkness* ... the director's cut, that is, which needed stronger editing.

Still, this is worth reading. The first half is well-executed and entertaining, the ensuing quarter is enjoyable, and even the conclusion isn't bad.

Fans of Wild West and horror stories (aka the Joe R. Lansdale crowd) will eat this one up.

★★½ — **Ray Sidman**

www.giganticgraphicnovels.com
ISBN #: 0-9763038-1-7

RetroView CAPTAIN ATOM

Reviewed by Brent Frankenhoff

After a number of adventures published by Charlton in the 1960s (many illustrated by Steve Ditko), Captain Atom came to the DC universe in 1985's *Crisis on Infinite Earths*.

The good Captain made a couple of appearances in that maxi-series (the Charlton characters resided on Earth-4, since Earth-C (for carrot) was already occupied by Captain Carrot and His Amazing Zoo Crew) and then, in early 1987, got his own DC series, joining fellow Charlton heroes Blue Beetle, The Question, and Peacemaker in the DC stable.

Captain Atom ™ DC Comics

COST TO OWN THE ORIGINALS IN NM: $11

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Captain Gallant CHARLTON, 1955		
1	11	36
2-3	8	
4	5	
Captain Marvel MARVEL, 1968		
1	60 △	245
2	18	73
3	18 △	76
4	22	93
5	15 △	66
6	20	118
7	15 ▽	60
8	15	65
9	15	102
10	13	54
11	13	
12	13	80
13	13	58
14-15	13	
16	13	130
17-18	13	
19	13	89
20	13	
21	13	88
22-24	13	
25	25 ▽	84
➥Thanos War starts		
26	25	99
27	25	61
28	30	131
29	15	72
30	12	52
31	15	72
32	12 △	39
33	12 ▲	70
34	6	44
35-37	3	
38	3	23
39-43	3	
44	3	28
44/30¢	20	
45	3	
45/30¢	20	
46-47	3	
48	3	38
49	3	
50	3	152
51	4	16
52	3	12
52/35¢	15	12
53-54	3	
55	3 ▽	20
56	3	
57	6	21
58-62	3	
Captain Marvel Adventures FAWCETT, 1941		
1	27500	
2	3500	
3	1800	
4	1200	
5	1050	
6-7	750	
8-10	675	
11-15	590	
16-17	550	
18	1800	
➥1st Mary Marvel		
19-20	500	
21-22	400	
23	610	
➥1st Mr. Mind		
24-40	225	
41	190	
42	163	
43-47	125	
48	125	1878
49-50	125	
51	125	347
52-109	125	
110-120	80	
121	115	
➥Cap Marvel origin		
122-150	80	
Captain Midnight FAWCETT, 1942		
1	2400	
2	1050	
3-5	750	
6	585	1675
7-10	585	
11-15	400	
16-20	375	
21-30	285	
31-40	225	
41-50	200	
51-60	175	
61-67	160	
Capt. Savage MARVEL, 1968		
1	35	
2	25	
3-7	15	
8	15	50
9-11	15	
12	10	27
13	10	
14	10	36
15-19	10	
Captain Steve Savage AVON, 1951		
1	120	
2	85	
3-7	55	
8	55	50
9-11	55	
12	55	27
13	55	
Casper's Ghostland HARVEY, 1958		
1	175	
2	75	244
3-5	50	
6-10	40	
11-20	25	
21-30	20	
31-40	15	
41-60	10	
61-81	5	
82-98	4	
Cat MARVEL, 1972		
1	35	129
2	15	
3	12 ▽	28
4	10	
Catwoman DC, 1989		
1	3	9
2	3	14
3-4	2	
Catwoman DC, 1993		
0	2	6
1	3	9
CGC 9.8 avg		24
2	3	
3	3	8
4-45	3	
Cerebus the Aardvark AARDVARK-VANAHEIM, 1977		
0	4	
0/Gold	6	
1	700	152
1/Counterfeit	60	
2	150	
3	90	312
4	75	
5	50	
6	35	75
7	20	58
8	15	46
9	15	50
10	15	56
11	12	50
12	10	37
13-14	10	
15	10	36
16-19	10	
20	10	27
21	10	37
22	10	
23-26	6	
27	6	18
28-29	6	
30	6	16
31	6	12
32-40	5	
41-50	4	
51	6	
52-62	4	
63-100	3	
101-299	2	
300	4	
Challengers of the Unknown DC, 1958		
1	1450	
2	375	
3-8	220	
9-10	140	
11-15	90	
16-23	52	
24-31	25	
32-41	20	
42	20	81
43-49	20	
50-56	15	
57-68	11	
69	11	45
70-73	7	
74	14	
➥Adams art; Deadman		
75-80	7	
81	6	
82-87	5	
Chamber of Chills HARVEY, 1951		
1	350	
2-4	275	
5-9	250	
10-12	225	
13	225	352
14-19	225	
20-25	200	
26	175	
Chamber of Chills MARVEL, 1972		
1	25	91
2-3	15	
4	15	53
5-10	15	
11-14	12	
15	12	74
16	12	
17	12	56
18-22	12	
22/30¢	20	
23	12	
23/30¢	20	
24-25	12	
Chamber of Darkness MARVEL, 1968		
Becomes Monsters on the Prowl		
1	60 ▽	199
2	35 ▽	111
3	30	
4	60 ▽	193
➥BWS Conan tryout		
5	30 ▽	103
6	30	
7	30	95
8	20	
1/Special	20	69
Champions MARVEL, 1975		
1	15 ▽	46
2	6	24
3	6	24
4-5	5	
5/30¢	20	
6	4	
6/30¢	20	
7	4	20
7/30¢	20	
8-9	4	
10	4	26
11-13	4	
14	4 ▽	25
14/35¢	15	
15	4	
15/35¢	15	
16-17	4	
Chaos Effect VALIANT, 1994		
Alpha 1	2	
Alpha 1/Red ft.	90	156
Omega 1	2	
Omega 1/Gold	20	35
Epilogue 1-2	2	
Charlton Bullseye CHARLTON, 1981		
1	7	26
2-10	2	
Cheyenne DELL, 1957		
4-5	35	
6-10	25	
11	20	
12	20	70
13-25	20	
Chilling Adventures in Sorcery ARCHIE, 1972		
Becomes Red Circle Sorcery		
1	42	
2	25	
3	15	56

△ #62

BATMAN GOTHAM KNIGHTS™

Hushing Poison Ivy

Earlier this year, Poison Ivy sought a cure for her condition which was causing orphaned children she had cared for during the "No Man's Land" story arc to die.

After help from Bruce Wayne failed, the mysterious Hush lent her aid.

image © 2005 DC

THE BOTTOM LINE

	Man-Bat appears		Bane appears		Bane appears	Hush appears		Joker vs. Hush	2nd printing	Goes to $2.95
	45	46	47	48	49	50	51	52	52/2nd	53
NM	NOV 03	DEC 03	JAN 04	FEB 04	MAR 04	APR 04	MAY 04	JUN 04	JUL 04	JUL 04
Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

Captain Atom #1 ★★★★

© DC Comics

DC
Mar 1987 • 40 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"Point of Origin"

Air Force Capt. Nathaniel Adam is thrust forward in time 18 years during a top-secret experiment.

Cary Bates and Pat Broderick get things under way quickly with a fast-paced story that introduces all the major characters, sets the series' tone, initiates a couple of sub-plots, and, oh, yes, gives readers a new origin for Captain Atom.

For Charlton purists, Capt. Atom's earlier origins will be covered in a later issue. For now, enjoy the more science-based origin wherein an atomic bomb set off under a cocoon of alien metal with Adam inside it gives him a new outer shell, energy powers, and time displacement.

Last CGC copy: 9.8 — Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4	15	
5	15	39

City of Heroes
BLUE KING STUDIOS, 2004

1-12	3	

City of Heroes
IMAGE, 2005

1	3	
1/Keown	5	
1/Perez	4	
2-4	3	

City of Tomorrow
DC, 2005

1-4	3	

Claw the Unconquered
DC, 1975

1	7	33
2	4	
3	3	
4-6	2	
7	2	16
8-12	2	

Clerks: The Comic Book
ONI, 1998

1	5	
2	3	
Holiday 1	4	

Clue Comics
HILLMAN, 1943

1	530	
2-3	360	
4	225	
5	225	423
6	225	
7-9	260	
10-12	155	

Coffin
ONI, 2000

1	40	20
2	25	

Combat
DELL, 1961

1	10	
2	20	
3	18	
4	25	
➥JFK story		
5	16	
6-9	12	
10-20	9	
21-27	8	
28-40	6	

Combat Kelly
MARVEL, 1972

1	10	53
2	6	26
3	6	37
4-9	4	

Comic Cavalcade
DC, 1942

1	7000	
2	2400	
3	1650	
4-5	100	
6-10	875	
11-12	750	
13	950	
➥Sol. Grundy app.		
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	

Comix International
WARREN, 1974

1	125	180
➥Scarce		
2	90	
➥Dracula story		
3-4	75	
5	75	163
➥Spirit story		

Common Foe
IMAGE, 2005

1-2	4	

Conan the Barbarian
MARVEL, 1970

1	160 ▽	566
➥1st comics Conan		
2	55 ▽	201
3	72 ▽	272
4	26	113
5	30 ▽	129
6	26 ▽	112
7	26 ▽	94
8	30	123
9	20 ▽	83
10	35	134
➥Giant-size		
11	35 ▽	139
➥Giant-size		
12	15 △	85
13	20 △	86
14	20	85
15	17	72
16	20	72
17	17	77
18	20	88
19	17 ▽	75
20	27 △	117
21	20	83
22	20	79
23	20 ▽	74
➥1st Red Sonja		
24	20	77
25	10 △	41
26	8 ▽	34
27	8 ▽	43
28	8 ▽	35
29	8 ▽	31
30	8	31
31	7 ▽	28
32	7	27
33	7 △	21
34	7	48
35	7	28
36	9	43
37	9	43
38	9	31
39	7	
40	7	21
41	7	26
42-43	7	
44	7	36
45	7	31
46	7	
47	7	17
48	6	19
49	6	22
50	6	
51	5	17
52	5	
53	5 △	21
54	5	
55	5	14
56	5	17
57	5	15
58	5	25
59	5	27
60	5	16
61	5	22
61/30¢	20	
62	5	17
62/30¢	20	
63	5 ▽	13
63/30¢	20	
64	5	
64/30¢	20	
65	5 △	18
65/30¢	20	
66	5	30
67	5	19
68	5	
69	5 △	19
70	5	23
71-74	5	
75	5	16
75/35¢	15	
76	5	15
76/35¢	15	
77	5	21
77/35¢	15	
78	5	
78/35¢	15	
79	5	
79/35¢	15	
80-82	5	
83	5	24
84-93	5	
94-96	4	
97	4	16
98-99	4	
100	6	21
101-274	2	
275	3	
Ann 1	10	41
Ann 2	6 ▽	22
Ann 3	6	26
Ann 4	2	26
Ann 5-12	2	
Special 1	3	

Conan the Barbarian
MARVEL, 1997

1-3	3	

Conan
MARVEL, 1995

1-12	3	

Conan
DARK HORSE, 2004

0	4	
1	10	
CGC 9.8 avg		38
1/2nd	3	
CGC 9.8 avg		23
2	5	
CGC 9.8 avg		27
2/2nd-18	3	

Conan & the Daughters of Midora
DARK HORSE, 2004

1	5	

Conan and the Jewels of Gwahlur
DARK HORSE, 2005

1-3	3	

Conan Saga
MARVEL, 1987

1-74	3	
75	4	
76-97	2	

Conan the Adventurer
MARVEL, 1994

1-14	2	

Conan the Destroyer
MARVEL, 1985

1-2	1	

Conan the King
MARVEL, 1984

20-55	2	

Concrete: The Human Dilemma
DARK HORSE, 2005

1-6	4	

Contest of Champions II
MARVEL, 1999

1-5	3	

Cougar
ATLAS-SEABOARD, 1975

1	5	20
2	3	

Coup D'Etat
DC

Afterword:	1	3
Authority:	1	4
Sleeper:	1	6
CGC 9.8 avg		16
Sleeper: 1/var	10	
Strmwtch:	1	3
Strmwtch: 1/V	7	
Wildcats:	1	5
Wildcats: 1/V	6	

Crazy
MARVEL, 1973

1	16	
2-3	10	

Crazy (mag)
MARVEL, 1973

1	16	53
2	10	
3	10	42
4-5	5	
6-15	3	
16-94	2	

Creatures of the Id
CALIBER, 1990

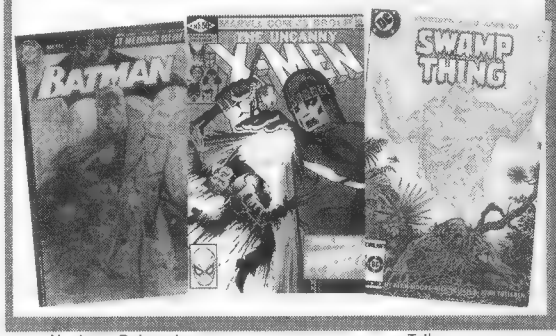
1	11	36

Auction News

Top CGC 9.8 auction averages

This month, we start tracking monthly sales of CGC 9.8 comics with 15 or more auctions. Here's a look at the top 25 comics on the list to date.

1. ***Batman* #608 (retailer variant)** **$2,445**
2. *Iron Fist* #14 (30¢ variant) **$1,486**
3. *Ultimate Spider-Man* #1 (white variant) **$977**
4. *Superman* #204 (retailer variant) **$796**
5. *Spectacular Spider-Man* magazine #2 ..... **$716**
6. *Amazing Spider-Man* #300 ..... **$641**
7. *Identity Crisis* #1 (retailer variant) **$609**
8. *Iron Man* #2 ..... **$590**
9. *Ultimate Spider-Man* #1 ..... **$584**
10. *Ultimate Spider-Man* #1 (Dynamic Forces) **$521**
11. *Amazing Spider-Man* #238 ..... **$502**
12. *Spider-Man* #1 (gold UPC variant) **$409**
13. *Thor* #132 ..... **$387**
14. *Uncanny X-Men* #111 ..... **$379**
15. *Uncanny X-Men* #141 ..... **$336**
16. *Star Wars* #1 ..... **$321**
17. *Uncanny X-Men* #125 ..... **$293**
18. *Next Men (John Byrne's)* #21 ..... **$290**
19. *Uncanny X-Men* #133 ..... **$286**
20. *Ultimate Spider-Man* #3 ..... **$285**
21. *Spectacular Spider-Man* #1 ..... **$262**
22. *Wolverine* (vol. 3) #20 (retailer variant) **$257**
23. *Uncanny X-Men* #127 ..... **$247**
24. ***Uncanny X-Men* #142** **$246**
25. *Uncanny X-Men* #140 ..... **$242**
26. *Uncanny X-Men* #119 ..... **$238**
27. *Uncanny X-Men* #137 ..... **$236**
28. *Ultimate Spider-Man* #5 ..... **$229**
29. *Uncanny X-Men* #135 ..... **$227**
30. ***Saga of the Swamp Thing* #37** **$225**



Green Arrow appears | $3.75 cover | "War Games" | Drops to $2.50 | Fights Mr. Freeze | Hush appears | Fights Poison Ivy | Hush appears | Poison Ivy kidnaps Bruce | Talia appears

	54	55	56	57	58	59	60	61	62	63	64	65	66	67
	AUG 04	SEP 04	OCT 04	NOV 04	JAN 05	FEB 05	MAR 05	APR 05	MAY 05	JUN 05	JUL 05	05	AUG 05	SEP 05
NM Price	$3	$4	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Dream Police #1

Warning! Nun alert! *Dream Police* could well be occurring behind the scenes of Neil Gaiman's *Sandman*. A pair of cops (presumably big fans of Cheap Trick) patrol the dreamscape, troubleshooting rogue nightmares.

MARVEL
WRITER:
J. MICHAEL STRACZYNSKI
ARTIST:
MIKE DEODATO
COLOR • 48 PGS.
$3.99

Their first case involves a nun's sex dream. There's nothing wrong with the portrayal per se, except that there are way more priests and nuns per capita in comics than in real life. Catholic clergy cliché notwithstanding, it's a fine story.

J. Michael Straczynski's script is well written and Mike Deodato's art is skillfully executed. The coloring (by Rain Beredo) is a little dark, but that's understandable, since all the action occurs at night. This was released under Marvel's Icon imprint (the same imprint as *Powers*). It's a very un-Marvel-like Marvel comic.

The indicia calls this issue "#1," but the cover is numberless, presumably indicating that this is a one-shot. If so, it's fertile ground for a follow-up. With one foot in *Sandman* and the other planted firmly in *Dragnet*, *Dream Police* can fill part of the hole left by Gaiman without being derivative.

★★★½ — Jack Abramowitz

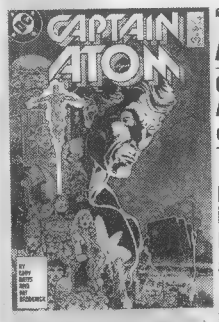
www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Creatures on the Loose		
MARVEL, 1971		
10	50 ▽	144
➥1st Kull; Wrightson		
11-15	15	
16	10	33
17	7	50
18-20	7	
21	6	50
22	10	
23	5	
24	4	29
25	4	
26	4	17
27-29	3	
30	25	77
➥Man-Wolf		
31	20	25
32	10	
33	10	29
34	10	
35	10	30
36	10	
37	12	
KS 1	10	
Creeps		
IMAGE, 2001		
1	3	8
2-4	3	
Creepy		
WARREN, 1964		
1	160	554
2	50	
3	25	91
4	35	141
5	18	119
6	15	
7	22	101
8	15	95
9	45	630
10	20	
11	15	
12	15	62
13	15	
14	22	
15	25	98
16	15	131
17	30	130
18	25	104
19	15	
20	15	60
21-22	12	
23	11	
24	11	112
25	11	38
26	10	
27	10	51
28-31	10	
32	35	
33-35	10	
36	15	
37-38	10	
39-40	7	
41	10	
42-47	6	
48	9	
49	6	
50	12	
51-54	6	
55	9	
56-63	5	
64	5	36
65	8	
66-73	5	
74	10	
75-76	5	
77	10	
78-80	5	
81	5	33
82	5	
83	6	
84	5	
85-87	6	
88-90	5	
91	6	
92-94	5	
95	6	
96-100	5	
101-102	4	
103	6	
104-112	4	
113	7	
114-140	4	
141	5	
142	6	
143-144	5	
145	6	
146	22	
Ann 1971	15	50
Ann 1972	15	
YB '68-70	18	
Crime & Justice		
CHARLTON, 1951		
1	240	
2	125	
3-5	100	
6-10	80	
11-19	65	
20	50	103
21-23	50	
Crime Does Not Pay		
LEV GLEASON, 1942		
22	800	
23	525	
24	375	
25-30	225	
31-37	115	
38	115	396
39-41	115	
42	110	
43-50	90	
51-60	65	
61-70	60	
71-80	50	
81-90	42	
91-100	35	
101-110	32	
111-130	30	
131-146	26	
Ann 1944	700	
Ann 1945	600	
Ann '46-9	500	
Ann '50-3	400	
Crime Patrol		
E.C., 1948		
7	600	
8-9	575	
10	550	
11-14	500	
15	2200	
➥1st Cryptkeeper		
16	1500	
Crime SuspenStories		
E.C., 1950		
1	800	
1/Variant	1000	
➥#1 marked out		
2	475	
3-5	315	
6-7	235	
8	235	963
9-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17	235	
➥Frazetta art		
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	
Crisis on Infinite Earths		
DC, 1985		
1	5 ▲	16
CGC 9.8 avg		46
2	4	10
3	4	17
4	3	13
CGC 9.8 avg		33
5	5	22
6	3	11
7	5 ▽	18
CGC 9.8 avg		69
8	5	20
CGC 9.8 avg		71
9	3	12
10	3	19
11	3	11
12	3	13
Crow		
CALIBER, 1989		
1	22	89
➥Crow origin		
2	12	
3	10	53
4	10	
Crypt of Shadows		
MARVEL, 1973		
1	35	112
2	16	
3	15	
4-5	12	
6-10	10	
11	10	65
12-14	10	
15	8	
16	8	39
17-21	8	
Crypt of Terror		
E.C., 1950		
17	1000	
18	800	
19	750	
CSI: Crime Scene Investigation		
IDEA & DESIGN WORKS, 2003		
1	3	12
1/Variants	3	
Bad Rap: 1-5	5	
Demon: 1-5	4	
NY Bloody: 1	4	
Secret ID: 1-5	4	
Cyblade/Shi		
IMAGE, 1995		
1	6	22
1/Variants	6	
1/Collector's	10	
Ashcan 1	3	
Dagar the Invincible		
GOLD KEY, 1972		
1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-18	3	
19	2	
Daitari		
DELL, 1967		
1	35	84
2-4	30	
Damn Nation		
DARK HORSE, 2005		
1-3	3	
Dampyr		
IDEA & DESIGN WORKS, 2005		
1-4	8	
Danger Girl		
IMAGE, 1988		
1	5	23
CGC 9.8 avg		69
1/Chromium	8	
1/Mag sized	20	23
1/Tour ed	8	
1/Go-go cover	30	
2	3	
2/Chrome	8	
2/DF	45	
2/Gold	6	
3	3	13
3/Knife cvr	5	
3/"Brim" cvr	3	
4	3	
4/Purple	7	
5	3	
5/DF red	6	
5/DF blue	6	
6	3	
6/DF	15	
6/Gold	5	
7	6	
Ash 1	5	
Ash 1/Gold	6	
SP 1	4	
3-D: 1	5	
Hawaiian: 1	5	
Kamikaze: 1-2	3	
Sketchbook: 1	7	
Viva: 1	5	
Danger Trail		
DC, 1950		
1	875	
2	600	
3	1250	
➥Scarce		
4-5	385	
Daredevil		
MARVEL, 1964		
-1	2	
1	3250	11683
➥1st Daredevil		
2	850	2988
3	550	1934
4	400	1403
5	300	1064
6	225	814
7	675	6567
➥1st red costume		
8	135	626
9	135 △	387
10	135	1034
11	85	361
12	85	
13	85	459
14	85 ▽	322
15	85	314
16	120 △	1129
➥Spider-Man app.		
17	120	605
➥Spider-Man app.		
18	70	256
➥1st Gladiator		
19	60	284
20	55	349
21	50	
22	50	182
23	50	
24	50	201

RETROVIEW

Captain Atom #2

★★★



"Captain Atom ... A True American Hero?"

On his first public mission, Capt. Atom stops an assassination attempt on two world leaders by Plastique.

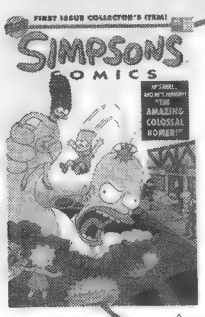
A quartet of heroes (Batman, Superman, Firestorm, and Blue Beetle) introduce and end this second issue by raising the questions readers are already asking about Capt. Atom.

The rest of the story is fairly straightforward, with Capt. Atom going back to his military intelligence roots on a mission to Canada. More background information, including how he's managing to fit in 18 years out of his own time, is also revealed and handled well.

DC
Apr 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

Last CGC copy: 9.8 — Then 75¢ NOW $1

© DC Comics



△ #1

SIMPSONS COMICS

From one-shot to ongoing series

In mid-1993, Welsh Publishing produced the one-shot *Simpsons Comics & Stories*, featuring comic-book adventures of Springfield's favorite disfunctional family, The Simpsons. Within a few months, *Simpsons Comics* began at Bongo Comics.

Image © 1993 Bongo Entertainment Inc.

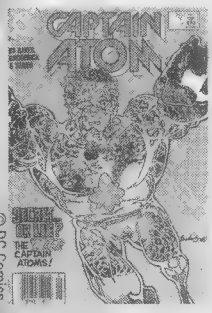
Welsh publishes | *FF* #1 homage cover | "Krusty, Agent of K.L.O.W.N." back-up | Wraparound cover | McBain Comic back-up

THE BOTTOM LINE	NM	1	1	2	3	4	5	6	7
	CA. 93	CA. 93	CA. 93	CA. 94	CA. 94	CA. 94	CA. 94	CA. 94	CA. 94
	Price	$4	$5	$4	$3	$3	$3	$3	$3

Bongo series

Captain Atom #3

★★★



© DC Comics

DC
May 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"Blast from the Past"

Capt. Atom's new cover story is firmly established with ties to his Charlton adventures.

A clever bit of misdirection occurs in this issue, with Cary Bates working hard in 22 pages to bring in the various Charlton adventures and use them to give Capt. Atom a convincing cover story. With continuity not being a strong suit at Charlton, Cap had more than one origin, and they're all covered here.

While Pat Broderick's style does have Steve Ditko influences, this issue's flashbacks could have benefited from a more Ditko-esque look in the Charlton house style of those earlier stories.

Mail CGC copy: **9.8** — **Then 75¢ NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
25	50	166
26	50	272
27	50	208
28 ▽	45	161
29	45	177
30	45	204
31	40	
32	40	169
33	40	149
34	40	166
35	40	151
36	40	159
37	40	211
38	40	240
39	40	166
40 ▽	40	126
41	40	110
42	40	107
43 △	45	204
44 ▽	30	99
45 △	30	101
46	30	126
47	30	114
48	30	152
49	30	109
50	33	148
51	33	121
52	33	121
53 ▲	20	109
54	20	163
55	20	138
56	20	88
57	20	104
58	20	122
59	20	94
60	20	90
61	20	75
62	20	90
63	20	90
64	20	
65	20	85
66	20	96
67 ▽	20	86
68	20	81
69	20	112
70	20	76
71	20	
72	17	89
73	17	69
74	17	58
75	17	85
76	17	58
77	17	109
78	17	66
79	17	77
80	17 ▽	81
81 ➥Giant-size	25 ▽	144
82	17	81
83	17	
84	14	
85	14	64
86	14	
87	14	59
88	14 ▽	49
89	14	64
90	14	60
91	14	65
92	14 ▽	62
93	14	75
94	14 ▽	100
95	14	71
96	14	59
97	14	52
98	14 △	53
99	14	73
100 ➥Origin recap	30 ▽	121
101	8 ▽	63
102	8 ▽	50
103	8	43
104	8 ▽	59
105	8	72
106	8	
107	8	52
108	8	33
109	8	62
110	8	39
111	8	37
112	8 ▽	36
113	8	32
114	8	45
115	8	34
116	8	
117	8	30
118	8	34
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8 ▽	36
127	8	34
128	8	24
129	8 △	24
130	8	
131 ➥1st Bullseye	75 ▽	237
132	15	80
132/30¢	20	
133	6	33
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6	26
138	6	29
139	6	23
140	6	26
141	6	59
142	6	24
143	6	27
144	6	29
145	6	31
146	6	29
146/35¢	15	
147	6	
147/35¢	15	
148	6	14
148/35¢	15	
149	6	29
150	6	33
151	6	22
152	6	28
153	6	20
154	6	
155	6	27
156	6	25
157	6	26
158 ➥Frank Miller starts	50 △	146
159	22	63
160	17 ▽	52
161	17 ▽	51
162	9	41
163	18 ▽	73
164	11	31
165	11 ▽	55
166	11	35
167	11 ▽	27
168 ➥1st Elektra	75 △	212
169	16	50
170	10	27
171	12	63
172	7	38
173	7	20
174	7 △	29
175	7 ▲	27
176	7	35
177	7 ▽	27
178	6 ▽	23
179	6 ▽	24
CGC 9.8 avg		85
180	6 ▽	22
CGC 9.8 avg		49
181	15 ▽	28
CGC 9.8 avg		96
➥Elektra dies		
182	7 ▽	22
CGC 9.8 avg		68
183	7 ▽	21
CGC 9.8 avg		62

Lisa's diary — Evil Flanders — "Cantankerous Coot Classics" back-up — "Roswell" back-up begins — *Bad* homage cover

8	9	10	11	12	13	14	15	16	17	18	19	20
CA. 95	CA. 95	CA. 95	CA. 95	CA. 95	CA. 95	CA. 95	CA. 95	CA. 96	CA. 96	CA. 96	CA. 96	CA. 96
NM Price $3	$3	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Good (G)** is **1/8** (12.5%) of NM

CGC Auction Highlights

It's a jungle out there

Jungle women vs. cannibal pygmies! Gosh, who will win? (Why, the reader, of course.) This classic exploitation scene by Jack Kamen was brought to you in Fox Features Syndicate's ***All Top Comics*** #10 in 1948. The highest-graded copy to date (CGC 9.2) sold for more than $1,200 in the July Heritage sale.

In other top July auctions, a CGC 7.5 copy of *Action Comics* #12 from Summer 1941 (with a snazzy Fred Guardineer cover of Zatara and a spaceship) brought $7,200, while a 9.2 copy of *All Winners Comics* #1 was a steal at $6,600.

More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Action Comics #12	7.5	**$7,211**
Action Comics #19	3.5	**$800**
Action Comics #30	5.5	**$446**
Action Comics #44	6.0	**$408**
Action Comics #66	9.0	**$500**
Action Comics #252	6.0	**$431**
Adventure Comics #60	5.5	**$825**
Adventure Comics #90	8.5	**$787**
Adventure Comics #92	9.2	**$1,203**
Adventure Comics #267	8.0	**$535**
Adventure Comics #416	9.6	**$355**
Air Fighters Comics #1	6.0	**$450**
All Top Comics #10	9.2	**$1,238**
All Winners Comics #1	9.2	**$6,600**
All Winners Comics #1	7.5	**$1,211**
All Winners Comics #18	5.5	**$450**
All Winners Comics Vol. 2 #1	7.5	**$1,500**
All-American Comics #61	4.0	**$637**
All-Star Comics #7	4.5	**$600**
All-Star Comics #7	4.5	**$550**
All-Star Comics #57	6.5	**$589**
All-Star Western #10	9.0	**$355**
Amazing Adventures #1	9.0	**$3,626**
Amazing Comics #1	8.0	**$1,111**
Amazing Fantasy #15	9.0	**$3,650**
Amazing Fantasy #15	8.5	**$2,801**
Amazing Fantasy #15	7.5	**$11,544**
Amazing Fantasy #15	7.0	**$9,702**
Amazing Fantasy #15	5.5	**$5,025**
Amazing Fantasy #15	5.0	**$4,745**
Amazing Fantasy #15	4.5	**$4,000**
Amazing Fantasy #15	4.0	**$3,500**
Amazing Fantasy #15	3.5	**$2,427**
Amazing Mystery Funnies #2	7.0	**$867**
Amazing Spider-Man #1	5.5	**$3,155**
Amazing Spider-Man #1	5.5	**$2,950**
Amazing Spider-Man #1	4.5	**$2,000**
Amazing Spider-Man #1	4.0	**$2,295**
Amazing Spider-Man #1	3.5	**$1,852**

ISSUE	CGC GRADE	PRICE
Amazing Spider-Man #1	3.0	**$1,275**
Am. Spider-Man (Reprint) #1	9.2	**$390**
Amazing Spider-Man #2	9.6	**$2,526**
Amazing Spider-Man #2	7.0	**$1,982**
Amazing Spider-Man #2	4.5	**$650**
Amazing Spider-Man #3	4.0	**$410**
Amazing Spider-Man #4	8.0	**$1,653**
Amazing Spider-Man #4	4.5	**$425**
Amazing Spider-Man #5	7.0	**$610**
Amazing Spider-Man #5	6.0	**$415**
Amazing Spider-Man #6	6.0	**$477**
Amazing Spider-Man #8	9.0	**$1,200**
Amazing Spider-Man #8	7.0	**$407**
Amazing Spider-Man #9	9.0	**$985**
Amazing Spider-Man #10	8.0	**$650**
Amazing Spider-Man #13	9.0	**$1,775**
Amazing Spider-Man #13	7.5	**$561**
Amazing Spider-Man #14	9.2	**$4,200**
Amazing Spider-Man #14	9.0	**$2,142**
Amazing Spider-Man #14	8.5	**$1,895**
Amazing Spider-Man #14	8.0	**$1,211**
Amazing Spider-Man #14	7.5	**$1,000**
Amazing Spider-Man #14	7.0	**$789**
Amazing Spider-Man #14	6.5	**$456**
Amazing Spider-Man #14	6.0	**$525**
Amazing Spider-Man #16	9.6	**$11,160**
Amazing Spider-Man #17	8.5	**$522**
Amazing Spider-Man #18	9.0	**$687**
Amazing Spider-Man #18	9.0	**$526**
Amazing Spider-Man #20	9.2	**$1,599**
Amazing Spider-Man #21	9.4	**$1,869**
Amazing Spider-Man #22	9.2	**$828**
Amazing Spider-Man #25	9.0	**$380**
Amazing Spider-Man #28	9.6	**$866**
Amazing Spider-Man #33	9.6	**$1,030**
Amazing Spider-Man #33	9.4	**$555**
Amazing Spider-Man #34	9.6	**$2,751**
Amazing Spider-Man #38	9.6	**$2,325**
Amazing Spider-Man #38	9.4	**$799**
Amazing Spider-Man #39	9.4	**$2,751**
Amazing Spider-Man #40	9.6	**$4,061**
Amazing Spider-Man #42	9.2	**$379**
Amazing Spider-Man #43	9.6	**$1,592**
Amazing Spider-Man #45	9.4	**$519**
Amazing Spider-Man #46	9.4	**$1,615**
Amazing Spider-Man #47	9.6	**$995**
Amazing Spider-Man #47	9.4	**$459**
Amazing Spider-Man #48	9.4	**$565**
Amazing Spider-Man #49	9.8	**$3,801**
Amazing Spider-Man #50	9.4	**$3,726**
Amazing Spider-Man #50	8.5	**$519**

Essential Defenders Vol. 1

Let's get the usual *Essentials* pros and cons out of the way. **Pros:** Rarely reprinted tales in big, inexpensive packages. **Cons:** All the aesthetics of a phone book and an annoying lack of page numbers.

Let's focus on the merits of *Essential Defenders* in particular.

Pros: It's freaking huge. And it's not just *Defenders*; it includes pre-team appearances from their individual series, early team appearances in *Marvel Feature*, and *The Avengers* portions of "The Avengers/Defenders War." **Cons:** There's a reason most of these issues haven't been reprinted until now.

The proto-*Defenders* appearances are enjoyable, particularly the early Avengers conflict from *Sub-Mariner* #35. The battle against Xemnu the Titan (formerly the original Hulk) in *Marvel Feature* #3 is also good fun. But, when the team earned its own title and Steve Englehart took over writing from Roy Thomas — well, it shows.

That's not to say that there isn't good stuff.

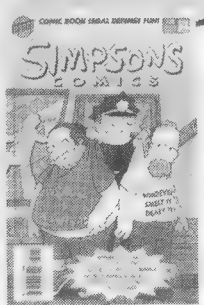
★★ — **Jack Abramowitz**

MARVEL
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
B/W • 544 Pgs.
$16.99

www.marvel.com
ISBN 0-7851-1547-1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daredevil CONTINUED		
184	6 ▽	20
CGC 9.8 avg		70
185	5 ▽	17
CGC 9.8 avg		36
186	6 △	20
CGC 9.8 avg		29
187	5	20
CGC 9.8 avg		42
188	5	24
CGC 9.8 avg		51
189	5	17
CGC 9.8 avg		47
190	5	18
CGC 9.8 avg		35
191	6	12
CGC 9.8 avg		38
192	3	15
193	3	14
194	3	10
195	3	
196	6 ▽	20
CGC 9.8 avg		64
197	3	17
198-199	3	
200	3	21
CGC 9.8 avg		74
201-204	3	
205	4	
206-215	3	
216	3	10
217-218	3	
219	3	15
220-226	3	
227	4	17
➥FM Born Again		
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	5	
252	4	
CGC 9.8 avg		19
253	3	
254	6	28
➥1st Typhoid Mary		
255-257	3	
258	4	
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	15
301-303	2	
304	3	
305-311	2	
312	3	
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	
380	3	
Ann 1	40 △	178
Ann 2-3	9	
Ann 4	6	33
Ann 5	4	
Ann 6-10	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daredevil MARVEL, 1998		
½	5	18
1	9 ▽	31
CGC 9.8 avg		112
1/Ltd.	50	
1/Variant	11	41
2	5	14
2/Variant	5	
3	4 ▽	14
4	4	17
5	4	
CGC 9.8 avg		48
5/Variant	5	19
CGC 9.8 avg		25
6	3	9
CGC 9.8 avg		31
7	3	
CGC 9.8 avg		31
8-15	3	
16	5	
16/Unlimited	6	
17	3	
17/Unlimited	5	13
➥Newsstand variant		
18-20	3	
20/Unlimited	5	
21	3	
21/Unlimited	5	
22	3	
22/Unlimited	5	
23	3	
23/Unlimited	5	
24-25	3	
26	3	11
27-31	3	
32	3	11
33-36	3	
36/No #	5	
➥Newsstand; no #		
37	3	9
37/Unlimited	5	13
➥Newsstand variant		
37/No #	4	
➥Newsstand; no #		
38-56	3	
57	1	
CGC 9.8 avg		14
58-64	3	
65	4	
66-75	3	
Daredevil: Father MARVEL, 2004		
1	4	
CGC 9.8 avg		21
1/DirCut	3	
Daredevil: Ninja MARVEL, 2000		
1	3	
1/Variant	3	14
2-3	3	
Daredevil: Redemption MARVEL, 2005		
1-6	3	
Daredevil The Man without Fear MARVEL, 1993		
1	4	10
2	4	20
3	4	
4-5	3	
Daredevil: The Target MARVEL, 2003		
1	4	
CGC 9.8 avg		16
Daredevil: Yellow MARVEL, 2001		
1	4	14
CGC 9.8 avg		27
2-6	4	



SIMPSONS COMICS

Back-ups are half the fun

While they didn't take up much space, back-up features in *Simpsons Comics* were often more amusing than the main feature. Supporting cast members got their own "comics" for the most part, and the Bongo creators had fun with all sorts of comics genres.

image © 1998 Bongo Entertainment Inc.

RETROVIEW

Captain Atom #4 ★★★★

DC
Jun 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"Fathers' Day"

Captain Atom is reunited with his daughter.

OK, that doesn't sound terribly exciting, does it? Yet Cary Bates and Pat Broderick spin a taut tale through their 22 pages this issue, with Capt. Atom's daughter, Peggy, telling a psychiatrist her feelings of loss about her missing father, then having those feelings used against her by a psychotic stalker, and, finally, at issue's end, meeting her father after 18 years.

This is the way to handle subplots. Set 'em up, keep 'em interesting, and resolve them in a short time. There's still Capt. Atom's estranged son to bring back into the fold.

© DC Comics

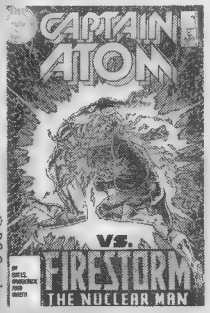
Average copy: 9.8 — Then 75¢ NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daring New Adventures of Supergirl DC, 1982		
1	3	14
2-13	2	
Darkchylde IMAGE, 1997		
0/3 variants	3	
0.5/Variant	3	
1	5	19
1/Am Ent	5	
1/Variant	7	
1/Con	5	
Dark Horse Presents DARK HORSE, 1986		
1	4	
2-4	3	
5-9	2	
10-16	3	
17	2	
18	3	
19-23	2	
24	6	10
➥1st comics Aliens		
25-27	2	
28	3	
29-31	2	
32	4	
➥Concrete app.		
33-35	3	
36	4	
36/Painted	3	
37-39	2	
40	3	
41-49	2	
50	3	
51	4	18
➥2nd Sin City		
52-53	3	
54	4	
55	2	
56-57	4	
58	2	
59-61	3	
62	3	17
➥All Sin City		
63-66	3	
67	4	
68-79	3	
80	3	8
81-134	3	
135	4	
136-149	3	
150	5	
151-157	3	
Ann '97-00	5	
5th ann.	60	
Dark Knight Strikes Again DC, 2001		
1	3	6
CGC 9.8 avg		20
1/Variant	5	
2	3	
CGC 9.8 avg		18
2/Variant	4	
3	3	
CGC 9.8 avg		16
3/Variant	4	
Dark Mansion of Forbidden Love DC, 1971		
1	125	480
2-4	50	
Dark Mists APCOMICS, 2005		
1-2	4	
Darkness TOP COW, 1996		
0-½	3	
½/Variant	3	
1	3 ▽	12
11/Chrome	8	
11-24	3	
25	4	
26-27	3	
28	3	8
29-40	3	
Misc. variants (1, 8-11, 20, 25)	3	
Darkness IMAGE, 2002		
1	3	
CGC 9.8 avg		20
2-22	3	
Darkness & Tomb Raider TOP COW, 2005		
1	3	
Darkness: Black Sails IMAGE, 2005		
0	3	
Dark Shadows GOLD KEY, 1969		
1	175	604
1/Variant	25	
2	44	
3	44	191
4	35	102
5	35	
6-7	25	
8	25	61
9-15	25	
16-17	16	
18	16	39
19-20	16	
21-34	14	
35	14	16
Davy Crockett GOLD KEY, 1963		
1	115	413
2	30	
Dawn SIRIUS ENTERTAINMENT, 1995		
½	3	14
CGC 9.8 avg		39
½/Variant	5	
1	3	
1/Black	8	
2	3	
2/Mystery	6	
3-6	3	
Dawn: Three Tiers IMAGE, 2003		
1	3	12
2-5	3	
Day of Vengeance DC, 2005		
1	10	
1/Variant	5	
➥2nd printing		
1/3rd variant	6	
2	5	
2/2nd variant	4	
3-4	3	
Dazzler MARVEL, 1981		
1	5	15
CGC 9.8 avg		33
2	2	
3-42	1	

"Roswell" back-up ends | "Li'l Homey" back-up | Marge's talk show | *Speed* parody | Homer gets smart | Homer becomes pro wrestler

NM Price	21 CA. 96 $2	22 CA. 96 $2	23 CA. 96 $2	24 CA. 96 $2	25 CA. 96 $2	26 CA. 96 $2	27 CA. 96 $2	28 CA. 97 $2	29 CA. 97 $2

Captain Atom #5 ★★½



© DC Comics

DC
Jul 1987 • 22 pp
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"The Return of Dr. Spectro"

Captain Atom's cover story leads to the "return" of a villain who had been created for the cover story.

The consequences of telling lies are covered well in this issue, with parts of Capt. Atom's cover story coming back to bite him in certain parts of his anatomy. An investigative writer uses the clues to "figure out" who Dr. Spectro might have been but inadvertently gives the suspect the keys to turn into the villain.

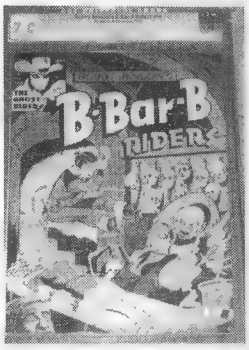
An obligatory appearance by Firestorm, promoted on the cover, is nothing but an excuse for a multi-page slugfest. Yes, Firestorm may have been flavor of the month at the time, but he didn't need to be here.

No CGC copies **Then 75¢ NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
DC Comics Presents		
DC, 1978		
1	11 ▽	36
2	7	
3	4	
4-5	2	
6	6	
7-9	2	
10-25	2	
26	22	49
➥1st New Teen Titans		
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47	17	26
➥1st Masters Universe		
48-50	1	
51	6	
52	3	
53-71	1	
72	2	
73-76	1	
77-78	3	
79-84	1	
85	6	
➥Moore Swamp Thing		
86-92	1	
93	2	
94-97	1	
Ann 1-4	3	
DC Countdown		
DC, 2005		
1	6	
1/2nd	3	
1/DF Ross	25	
1/DF Lee & Ross	50	
DC 100 Page Super Spectacular		
DC, 1971		
4	175	
5	350	
➥Scarce		
6	165	585
7	60	
8-9	75	
10-13	60	
14	50	
15	50	76
16	50	165
17	50	
18	30	117
19	22	98
20	22	145
21-22	22	
DC Special		
DC, 1968		
1	60	
2	50	
3	35	
4	25	128
5	25	79
6	20	70
7-10	20	
11	20	110
12-14	20	
15	25	68
16	10	35
17-26	10	
27	10	24
28	10	39
29	10 ▽	53
DC Special Series		
DC, 1977		
1	10	
2-5	7	
6-8	6	
9	16	
10-14	6	
15	8	27
16	20	70
➥Jonah Hex dies		
17-18	5	
19	6	
20	6	26
21	21	32
➥1st Miller Batman		
22-26	6	
27	18	
DC Special: Return of Donna Troy		
DC, 2005		
1	8	
➥Inf. Crisis tie		
2	5	
3	3	
DC Super-Stars		
DC, 1976		
1	10	33
2	5	25
3	5	25
4	2	
5	10 ▽	33
6-7	2	
8	4	
9	2	
10	5	
11	7	39
12-13	2	
14-15	4	
16	3	
17	16	52
➥1st new Huntress		
18	2	
Dead@17		
VIPER, 2003		
0	27	
1	35	
2	22	
3	10	
4	7	
Saints: 1-4	3	
Revolutn: 1-4	4	
Rough Cut: 1	3	
Deadly Foes of Spider-Man		
MARVEL, 1991		
1	2	10
2-4	2	
Deadly Hands of Kung Fu		
MARVEL, 1974		
1	30	98
2	8	
3-5	6	
6-10	5	
11-20	4	
21	3	28
22-30	3	
31	3	25
32-33	3	
Special 1	4	
Dead of Night		
MARVEL, 1973		
1	35	124
2	12	40
3	8	33
4-10	8	
11	16	70
Deadpool		
MARVEL, 1988		
-1-0	2	
1	4	
2-4	3	

CGC Auction Highlights

Kirby's *Magic* touch



This is one of the strangest covers we've ever seen. A mass-murdering hunchback is about to re-enact the cover of *All Top* #10 (see previous page), when our hero swings to the rescue — a kid dressed as a cowboy. This CGC 7.0 issue of ***Bobby Benson's B-Bar-B Riders*** #14 (1952) went for only only $83 ... Little-known fact: After World War II (and before Silver Age Flash kick-started the careers of idle super-heroes everywhere in *Showcase*), Captain America spent his downtime regaling readers with bizarre stories. Very popular on the library circuit, we hear. He was such a good storyteller, in fact, that *Captain America's Weird Tales* #75 in CGC 3.5 brought a high bid of $420 in July.

More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Amazing Spider-Man #53	9.4	$452
Amazing Spider-Man #54	9.4	$563
Amazing Spider-Man #56	9.8	$2,561
Amazing Spider-Man #58	9.4	$705
Amazing Spider-Man #59	9.4	$398
Amazing Spider-Man #61	9.6	$813
Amazing Spider-Man #62	9.6	$675
Amazing Spider-Man #64	9.8	$1,730
Amazing Spider-Man #65	9.8	$1,428
Amazing Spider-Man #66	9.6	$641
Amazing Spider-Man #67	9.6	$641
Amazing Spider-Man #68	9.6	$606
Amazing Spider-Man #69	9.4	$392
Amazing Spider-Man #71	9.6	$441
Amazing Spider-Man #75	9.4	$399
Amazing Spider-Man #100	9.6	$760
Amazing Spider-Man #100	9.4	$400
Amazing Spider-Man #100	9.2	$441
Amazing Spider-Man #101	9.4	$687
Amazing Spider-Man #112	9.6	$355
Amazing Spider-Man #115	9.6	$501
Amazing Spider-Man #121	9.6	$1,227
Amazing Spider-Man #121	9.4	$511
Amazing Spider-Man #122	9.8	$1,026
Amazing Spider-Man #122	9.6	$1,730
Amazing Spider-Man #122	9.4	$700
Amazing Spider-Man #122	9.2	$433
Amazing Spider-Man #129	9.6	$2,103
Amazing Spider-Man #129	9.2	$504
Amazing Spider-Man #129	9.0	$610
Amazing Spider-Man #136	9.6	$602
Amazing Spider-Man #141	9.6	$355
Am. Spider-Man (35¢) #171	9.2	$364
Amazing Spider-Man #238	9.8	$675
Amazing Spider-Man #300	9.8	$800
Amazing Spider-Man #300	9.4	$421
Amazing Spider-Man Ann #1	9.0	$1,600
Amazing Spider-Man Ann #3	9.4	$905
America's Best Comics #18	9.2	$888
Astonishing Tales #25	9.6	$362
Avengers #1	7.5	$1,789
Avengers #1	5.0	$606
Avengers #1	4.0	$455
Avengers #2	7.0	$380
Avengers #4	8.0	$975
Avengers #4	7.5	$750
Avengers #4	7.5	$455
Avengers #8	9.2	$575
Avengers #11	9.6	$2,850
Avengers #16	9.2	$620
Avengers #34	9.6	$374
Batman #1	1.0	$5,600
Batman #2	4.0	$2,500
Batman #6	8.0	$2,900
Batman #6	6.5	$1,495
Batman #11	8.5	$6,000
Batman #14	6.0	$1,301
Batman #15	7.5	$901
Batman #25	4.5	$405
Batman #29	8.5	$1,010
Batman #35	7.5	$695
Batman #47	4.0	$500
Batman #189	9.4	$722
Batman #189	9.2	$386
Batman #194	9.4	$480
Batman #209	9.6	$437
Batman #232	9.6	$956
Batman #237	9.6	$643
Batman (RRP) #608	9.8	$2,325
Batman (RRP) #608	9.8	$2,025
Batman (RRP) #608	9.8	$2,000
Batman (RRP) #608	9.6	$661
Batman (RRP) #608	9.4	$760
Batman (RRP) #608	9.4	$560
Batman (RRP) #608	9.4	$511
Blue Bolt #1	7.0	$561
Brave and the Bold #29	9.0	$7,700
Brave and the Bold #29	6.0	$465
Brave and the Bold #35	8.5	$621
Brave and the Bold #63	9.6	$547
Brave and the Bold #64	9.6	$449
Brave and the Bold #79	9.4	$406
Captain America #100	9.4	$585
Captain America Comics #2	6.5	$4,795
Captain America Comics #11	4.5	$760
Captain America Comics #51	8.0	$438
Captain America Comics #55	4.5	$389
Captain America Comics #63	4.0	$406
Captain America Comics #65	5.0	$480
Captain America's Weird Tales #75	3.5	$450
Captain Marvel Jr. #1	3.5	$560

Burns clones Smithers | Alternate Springfield | Marge's daycare | El Grampo appears | Comic Book Guy appears | Goes to $2.50 | *Willy Wonka* parody

	30	31	32	33	34	35	36	37	38	39	40	41	42
	CA. 97	CA. 97	CA. 97	CA. 97	CA. 97	CA. 98	CA. 98	CA. 98	CA. 98	CA. 98	CA. 98	CA. 99	CA. 99
NM Price	$2	$2	$3	$2	$2	$2	$2	$2	$2	$2	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◭ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Excel Saga Vol. 13

Excel Saga is an anime that dares to ask: What if the people bent on world domination were on a budget? The organization is ACROSS, its leader the not particularly inspiring Il Palazzo, and its membership consists entirely of cute teen-age girls. They're starting small, relentlessly (and futilely) trying to take over the Japanese city of Fukuoka.

VIZ
WRITER:
RIKDO KOSHI
ARTIST:
RIKDO KOSHI
B/W • 208 Pgs.
$9.99

As someone who's neither seen the anime nor read any of the previous manga volumes, I have to admit the latest one brought me almost instantly right up to speed as to who's who and what's what. *Excel Saga*'s reputation as a wacky comedy full of cheesecake and explosions precedes it, but unfortunately I saw precious little of either here.

Except for a brief segment in which the girls attempt to hijack a television broadcast to spread the word about their "Lord," this volume actually attempts to take both the characters and situations almost entirely seriously (which sort of defeats the purpose of parodying the subject matter in the first place). Technically proficient but not a lot of fun.

★★ **— S.A. Bennett**

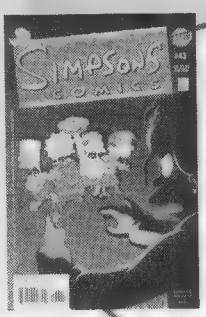
www.viz.com
ISBN: 1-42150-143-0

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Deadpool CONTINUED		
5-22	2	
23	3	
24	2	
25	3	
26-69	2	
Ann 1998	3	
Deadworld ARROW, 1986		
1	5	27
2-26	3	
Deadworld IMAGE, 2005		
1	4	
Death Dealer VEROTIK, 1995		
1	6	16
2-4	7	
Deathlok MARVEL, 1990		
1	4	6
2-4	4	
Death: High Cost of Living DC, 1993		
1	3	
1/Platinum	6	
2-3	3	
3/Error	4	
Defenders MARVEL, 1972		
1	90 ▽	309
2	35	118
3	50	129
4	26	
5	26 ▽	84
6	16	60
7	16	66
8	30	97
9	16	66
10 ➥Avengers War	65 ▽	228
11	15	64
12	9	29
13	9	44
14	10	35
15	10	40
16	10	43
17-19	7	
20	7	22
21	6	25
22	6	27
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4 ▽	13
34	4 ▽	22
34/30¢	20	
35	4	
35/30¢	20	
36	4	60
36/30¢	20	
37	4	5
37/30¢	20	
38	5	24
38/30¢	5	
39	4	
40	4 △	16
41	4	
42	4	18
43-45	4	
46	4	17
47	4	
48	5	22
48/35¢	15	
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53	4	
54	4	17
55-56	4	
57	4	20
58	4	
59	4	14
60-62	4	
63	5	21
64-71	4	
72	4	18
73-92	4	
93-99	3	
100	3	13
101-152	2	
Ann 1	12 ▽	44
Defenders MARVEL, 2005		
1	5	
2	3	
Defenders MARVEL, 2001		
1	3	
2-11	2	
12	4	
Dell Giants DELL, 1959		
21	105	
22	80	
23	90	
24-25	75	
26 ➥Carl Barks art	140	
27-28	75	
29	90	
30	75	
31	90	
32	65	
33	85	
34	65	
35	95	
36-37	80	
38-39	85	
40	60	
41	85	
42	70	
43	115	
44	85	
45-46	55	
47	60	
48 ➥1st Flintstones	125	
49	75	
50	65	
51-54	40	
55	60	166
Demon DC, 1972		
1	30	112
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10	7	25
11	7	
12	7	48
13	7	35
14-15	7	
16	7	25
Demon DC, 1990		
0	2	
1	4	
2-3	3	
4-10	2	
11	3	
12-18	2	
19	3	
20-42	2	
43	4	
44-45	3	
46-49	2	
50	3	
51	2	
52-54	3	
55-58	2	
Ann 1	3	
Ann 2 ➥1st Hitman	12	
Demon Hunter ATLAS-SEABOARD, 1975		
1	5	
Desolation Jones DC, 2005		
1-2	3	
Destroyer VALIANT, 1995		
0	4	
0/$2.50	10	
Destructor ATLAS-SEABOARD, 1975		
1	10	23
2	7	
3-4	5	
Detective Comics DC, 1937		
0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27 ➥1st Batman	225000	
27/2nd	3	
28 ➥2nd Batman	25000	
29 ➥3rd Batman	35000	
30	7500	
31 ➥Batman vs. the Monk	27500	
32	6000	
33 ➥Batman origin	50000	
34	7500	
35	10000	
36-37	6500	
38 ➥1st Robin	57500	
39	6000	
40	6500	
41	4000	
42-45	3000	
46-50	2000	
51-57	1750	
58 ➥1st Penguin	4750	
59	2000	
60	1750	
61	1500	
62	2250	
63	1750	
64 ➥1st Boy Commandos	5000	
65	2250	
66 ➥1st Two-Face	4000	
67	2000	
68-69	1750	
70-71	1500	
72-75	1250	
76	1500	
77-79	1000	
80	1250	
81-83	1000	
84	900	
85	1250	
86-90	900	
91	1000	
92-98	800	
99	950	
100	1000	
101	700	
102	950	
103-108	625	
109	850	
110-113	625	
114	800	
115-117	625	
118	825	
119	600	
120 ➥Penguin app	800	
121	600	
122	1225	
123	600	
124	800	
125-127	600	
128	800	
129-130	600	
131-136	525	
137	675	
138 ➥Robotman origin	925	
139	500	
140 ➥1st Riddler	4000	
141	575	
142 ➥2nd Riddler	1250	
143-148	575	
149	675	
150	550	
151	600	
152-155	525	
156	625	
157-160	500	
161-167	525	
168 ➥Joker origin	3750	
169-170	500	
171	700	
172-176	500	
177-179	400	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.



△ #43

24024MIS ƨƆIMOƨ

snospmIS ehT

The story in *Simpsons Comics* #43 was told backward, an interesting innovation, but one not used again. In 2005, one of Bongo's other series, *Futurama Comics*, had an interactive issue. As with all Bongo comics, no months were ever assigned to any issue.

Image © 1999 Bongo Entertainment Inc.

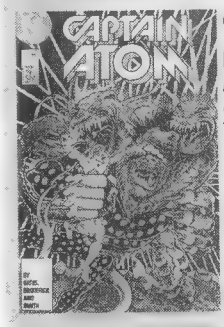
	Backward story							$5.95 issue; giant	Goes monthly	Christmas issue
	43	44	45	46	47	48	49	50	51	52
NM Price	CA. 99 $3	CA. 99 $3	CA. 99 $3	CA. 99 $3	CA. 00 $3	CA. 00 $3	CA. 00 $3	CA. 00 $3	CA. 00 $3	CA. 00 $3

THE BOTTOM LINE

RETROVIEW

Captain Atom #6

★★★½



DC
Aug 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"A Piece of the Lie"

Dr. Spectro tries to blackmail Capt. Atom's handlers with his knowledge of their cover story's lies.

Well, it took an entire issue to get him introduced, but Dr. Spectro proves to be able to carry an entire issue nearly by himself.

Pat Broderick has fun with the various hallucinations that Spectro can create, including a certain gray-skinned monster.

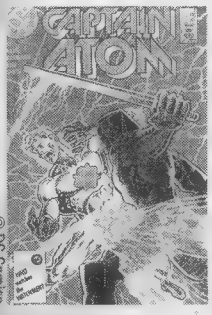
And, just when readers think the story is over and Spectro is safely behind bars, Cary Bates pulls one more rabbit out of the hat, a rabbit at which the folks behind the upcoming *Infinite Crisis* should look.

© DC Comics

Near Mint copy **9.8** Then 75¢ NOW $1

Captain Atom #7

★★½



© DC Comics

"The Cutting Edge"

Capt. Atom is sent on a mission to Cambodia with Col. Steve Trevor to retrieve a device that can make any object razor-sharp.

It's fun to see other characters from the DC universe pop up in *Captain Atom* (unnecessary appearances aside, of course). In this case, *Wonder Woman*'s Steve Trevor gets to show that he's a competent soldier without her aid. Strangely, there's no mention made of her in the story.

While most reviewers don't pay attention to the inking, this issue it appears that Bob Smith has overinked Pat Broderick's pencils on the first few pages, making the characters look fat in many panels.

DC
Sep 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

NO CGC copies — Then 75c NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
180	450	
181-186	400	
187	425	
188-189	400	
190	600	
191-192	400	
193	450	
194-199	400	
200	575	
201-202	400	
203	450	
204	400	
205	575	
206-210	400	
211	450	
212	400	
213	525	
214-224	375	
225	4500	
➥1st Manhunter		
226	1500	
227-229	500	
230	550	
231	400	
232	300	
233	1250	
➥1st Batwoman		
234	325	
235	600	
236	350	
237-240	300	
241-260	250	
261-264	200	
265	325	
266	200	
267	250	
268-270	200	
271	200	744
272	175	
273	200	
274-280	150	
281-297	125	
298	200	
299-305	100	
306	100	403
307-309	100	
310	100	249
311	125	
➥1st Catman		
312-320	100	
321	100	367
322-323	100	
324	100	408
325	100	411
326	100	
327	200	755
➥New Bat symbol		
328	175	
➥Alfred dies		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
329-330	75	
331	65	
332	115	399
➥Joker		
333-340	60	
341	75	
342-349	60	
350	60	157
351	60	
352	60	267
353	75	339
354-355	75	
356	75	261
357	75	162
358	75	
359	350	1267
➥1st Batgirl		
360	65	
361	65	238
362	65	213
363	100	354
➥2nd Batgirl		
364	60	
365	90	379
366-368	60	
369	75	
370	45	168
371	80	295
➥Batmobile		
372-375	50	
376	50	192
377	65	249
378	50	122
379	50	
380	50	160
381-382	40	
383	40	142
384	40	149
385	40	138
386	40	
387	75	280
388	50	211
389	35	150
390	35	
391-393	25	
394	35	121
395	125	453
➥N. Adams art		
396	35	135
397	35	
398-399	30	
400	150 △	905
➥1st Man-Bat		
401	30	
402	55	214
403	35	123
404	35	136
405-406	30	
407	30	175

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
408	40	173
409	40	162
410	40	144
411	25	
412	25	116
413	25	
414	25	112
415	25	104
416	25	
417	25	101
418	25	94
419	25 ▽	88
420	25	82
421	25	82
422	25	121
423	25	
424	25	83
425	20 △	78
426-427	20	
428	15	49
429	15	
430	15	41
431	15	42
432	15	46
433	15	67
434	15	51
435	15	
436	15	32
437	20	
438	28	107
➥100-page issue		
439	28 △	143
➥100-page issue		
440	28	
➥100-page issue		
441	28	150
➥100-page issue		
442	28	142
➥100-page issue		
443	28	129
➥100-page issue		
444	28	160
➥100-page issue		
445	28	161
➥100-page issue		
446	8	51
447	8	30
448	8 ▽	34
449-450	8	
451	6	21
452-455	6	
456	6	36
457	6	37
458	6	24
459	6	20
460	6	27
461	6	25
462	6	
463	6	30
464	6	

CGC Auction Highlights

An exploitation an-tiki

Exploitation Cover Month continues in the ***CBG*** price guide as we look at this CGC 7.5 issue of ***Fight Comics*** #35, which sold for $480. A topless Polynesian princess appears to have hooked some nefarious Axis soldiers with her foot; fortunately 'Chute Trooper Rip Carson (as printed on his business cards) is there to offer gunfire and assistance ... Also in July the highest-graded copy of *Detective Comics* #27 — CGC 9.2 — was offered in July by Neat Stuff Collectibles. It didn't meet the reserve, as the high reached only $66,000, far below the Buy It Now price of $137,000.

More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Challengers of the Unknown #1	6.5	**$705**
Conan the Barbarian #1	9.4	**$715**
Conan the Barbarian #1	9.4	**$712**
Conan the Barbarian #1	9.4	**$655**
Conan the Barbarian #1	9.4	**$485**
Crash #1	7.0	**$761**
Danger Trail #3	8.0	**$850**
Daredevil #1	8.0	**$1,680**
Daredevil #1	6.0	**$600**
Daredevil #1	4.5	**$395**
Daredevil #2	9.0	**$822**
Daredevil #7	8.0	**$379**
Daredevil #13	9.4	**$511**
Daredevil #14	9.6	**$860**
Daredevil #16	9.4	**$1,830**
Daredevil #68	9.6	**$359**
Daredevil #168	9.6	**$420**
Daredevil #168	9.6	**$400**
DC Comics Presents #26	9.8	**$465**
Defenders #10	9.6	**$481**
Detective Comics #16	6.0	**$2,800**
Detective Comics #27	9.2	**$66,100**
Detective Comics #32	5.0	**$1,925**
Detective Comics #35	9.2	**$7,600**
Detective Comics #38	3.0	**$4,401**
Detective Comics #142	6.0	**$549**
Detective Comics #359	9.6	**$3,415**
Detective Comics #400	9.4	**$1,579**
Eerie Comics #1	5.5	**$587**
Fairy Tale Parade #6	9.2	**$550**
Famous Funnies #210	8.5	**$760**
Famous Monsters #1	5.0	**$501**
Famous Monsters #5	7.0	**$416**
Famous Monsters #8	8.0	**$416**
Famous Monsters #9	8.5	**$406**
Fantastic Four #1	9.6	**$615**
Fantastic Four #1	6.5	**$8,000**
Fantastic Four #1	5.5	**$4,245**
Fantastic Four #2	6.5	**$1,334**

ISSUE	CGC GRADE	PRICE
Fantastic Four #2	4.5	**$647**
Fantastic Four #2	3.5	**$500**
Fantastic Four #2	3.0	**$441**
Fantastic Four #3	6.0	**$775**
Fantastic Four #3	5.0	**$505**
Fantastic Four #3	4.5	**$449**
Fantastic Four #4	7.0	**$1,711**
Fantastic Four #4	5.0	**$472**
Fantastic Four #5	6.0	**$1,500**
Fantastic Four #5	4.0	**$600**
Fantastic Four #5	4.0	**$445**
Fantastic Four #5	3.0	**$400**
Fantastic Four #5	2.5	**$400**
Fantastic Four #6	7.5	**$1,050**
Fantastic Four #6	7.5	**$885**
Fantastic Four #7	9.2	**$3,050**
Fantastic Four #7	7.0	**$575**
Fantastic Four #10	8.5	**$1,100**
Fantastic Four #10	6.5	**$416**
Fantastic Four #11	6.5	**$365**
Fantastic Four #12	5.5	**$710**
Fantastic Four #12	4.5	**$425**
Fantastic Four #12	4.0	**$390**
Fantastic Four #19	8.5	**$350**
Fantastic Four #25	8.5	**$713**
Fantastic Four #25	8.0	**$500**
Fantastic Four #28	9.4	**$2,175**
Fantastic Four #28	8.5	**$383**
Fantastic Four #48	9.4	**$1,625**
Fantastic Four #48	9.4	**$1,434**
Fantastic Four #48	9.2	**$1,330**
Fantastic Four #48	9.0	**$835**
Fantastic Four #48	8.5	**$522**
Fantastic Four #48	8.0	**$415**
Fantastic Four #57	9.4	**$416**
Fantastic Four #66	9.6	**$1,526**
Fantastic Four #67	9.6	**$943**
Fantastic Four #74	9.6	**$621**
Fantastic Four #100	9.6	**$431**
Fantastic Four #103	9.6	**$373**
Fantastic Four Annual #1	9.2	**$1,785**
Fantastic Four Annual #2	9.0	**$461**
Fight Comics #35	7.5	**$480**
Flash #105	6.0	**$1,200**
Flash #105	5.0	**$895**
Flash #106	6.0	**$460**
Flash #110	7.0	**$760**
Flash #137	8.5	**$494**
Flash #144	9.4	**$357**

"Ned Flanders" back-up — Second printings exist — Homer runs for mayor — Bart's *Bible* stories — Judge Marge — Hank Scorpio appears

	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67
	CA. 00	CA. 00	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 01	CA. 02	CA. 02
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Good (G)** is **1/8** (12.5%) of NM

Gold Digger #65

The ancient being Madrid, in the form of Gina Diggers, tries to escape her "puzzle box" on the moon. Meanwhile, the catman Gar is trying to save his dear Brittany, who is trapped in the middle of a galactic conflict. He must pin down the three shapeshifting wererats — Moisha, Lydia, and Romeo — and extract from them how to reach their leader, who lives in the secret city of Dark Home. Their elder Gothwrain is the only one who knows the secret of reaching Britanny.

ANTARCTIC
WRITER:
FRED PERRY
ARTIST:
FRED PERRY
COLOR • 32 PGS.
$3.99

But will the wererats' sword-swinging sensei Zero put a stop to his plans? As Zero ambushes Gar's companion Debra, the Platinum Dragon, does Gar have what it takes to continue his quest?

Displaying deceptively straightforward action scenes, this storyline has become more complicated than a Gordian knot. Readers have a full-time job untangling the relationships and motivations of a plethora of time-traveling characters. However, the series' coloring has steadily improved in shading and dimension, making the series appealing to look at, despite its confusing plot.

★★½ — **Oliver Chin**

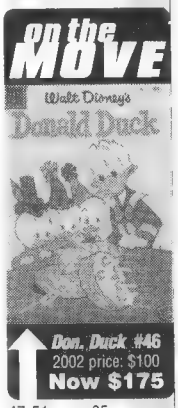
www.antarctic-press.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Detective Comics CONTINUED		
465	6	34
466	9	38
467	9	39
468	9 △	24
469	5	27
470	5	
471	8	33
472	8 ▽	49
473	8 △	37
474	8	56
475	15	76
476	15	60
477	7	30
478	7	33
479	7	22
480	5 △	18
481	7	
482	5	
483	7	35
484	5	
485-486	4	
487	4	20
488-489	4	
490	4	29
491	4	
492	4	18
493-499	4	
500	5 ▲	17
501-503	4	
504	6	
505-523	4	
524	5	
525	4	
526	4 ▽	18
527-531	4	
532	4	12
533-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	15
571	3	
572	4	
573-574	3	
575	4 ▽	17
576	3	
577	3 △	13
578	3	17
579-582	2	
583	2 △	16
584-597	2	
598-600	3	
601-619	2	
620	2	13
621-626	2	
627	3	
628-637	2	
638	2	12
639-655	2	
656-659	3	
660-675	2	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751-774	3	
775	4	
776-799	3	
800	4	
801-810	3	
1000000	4	
1000000/Var	15	
Ann 1	5	
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9	3	
Ann 10	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Detonator IMAGE, 2005		
1-3	3	
Devil Dinosaur MARVEL, 1978		
1	5 △	21
CGC 9.8 avg		75
2	4	
3	3	14
4	3	
5	3	11
6-9	3	
Devil Kids HARVEY, 1962		
1	150	1/482
2	75	
3	50	
4-5	25	
6-10	20	
11-17	15	
18-20	10	
21-30	8	
31-40	5	
41-60	4	
61-79	3	
80-107	2	
Devil's Keeper ALIAS, 2005		
1	1	
Devil's Rejects IDEA & DESIGN WORKS, 2005		
0/Baby	5	
0/Otis	5	
0/Spaulding	5	
1	4	
District X MARVEL, 2004		
1	4	
2-13	3	
Doc Frankenstein BURLYMAN, 2004		
1	7	
1/Darrow	10	
2	4	
2/Sketch	5	
3	4	
3/Variant	5	
Doc Savage GOLD KEY, 1966		
1	38	
Doc Savage MARVEL, 1972		
1	20	77
2	5	
3-8	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Doc Savage (Magazine) MARVEL, 1975		
1	6	
2-5	4	
6-8	3	
Doctor Solar, Man of the Atom GOLD KEY, 1962		
1	150	
2	80	
3	50	
4	60	
5	30	
6-10	25	
11-14	16	
15	20	
16-20	16	
21-27	12	
28-31	4	
Doctor Strange MARVEL, 1968		
169	75 △	265
170	30	114
171	30	118
172	27	102
173	27	113
174	20	65
175	35	138
176	27	117
177	27	
178	27 ▽	92
179	27	112
180	27	122
181	27	99
182	27	
183	27	110
Doctor Strange MARVEL, 1974		
1	25 ▽	88
2	18 ▽	77
3	10	55
4	10	42
5	8	31
6	8	26
7	7	30
8	4	17
9	4	
10	4	31
11	4	24
12-13	4	
13/30¢	20	
14	3	
14/30¢	20	
15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-23	3	
23/35¢	15	
24	3	
24/35¢	15	
25	3	
25/35¢	15	
26-81	2	
Ann 1	6	27
Special 1	3	
Doctor Strange MARVEL, 1999		
1-4	3	
Doctor Strange: Sorcerer Supreme MARVEL, 1988		
1	3	
2-14	2	
15	3	
16-49	2	
50	3	
51-74	2	
75	3	
75/Holo-grafix	4	
76-90	2	
Ann 1-4	3	
Ashcan 1	1	
Dogwitch SIRIUS, 2003		
1	6	
2-6	4	
7-17	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Donald Duck DELL, 1952		
26	300	
27-29	100	
30-44	65	
45	125	
➥Barks art		
46	175	
➥Barks "Secret"		



Don. Duck #46
2002 price: $100
Now $175

47-51	65	
52	150	
➥Barks "Lost"		
53	65	
54	125	
➥Barks Forbid Valley		
55-58	50	
59-60	125	
➥Barks "Ants"		
61-67	40	
68	100	
➥Barks art		
69-70	40	
71-74	30	
75	30	138

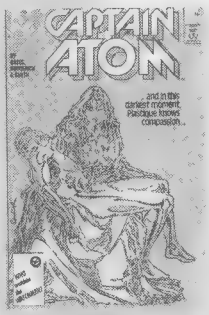
CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

RETROVIEW

Captain Atom #8 ★★★



"Live or Let Die?"

Plastique has to aid a severely injured Captain Atom in Cambodia.

Yes, it's time for the beautiful female villain to show that she can be reformed, but only by the right man.

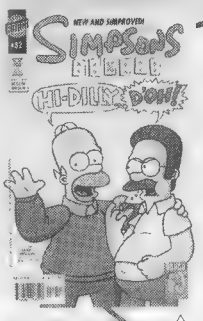
Plastique's internal monologue is well-written and believable throughout the issue, but it does raise the question of whether the DC universe has any female villains who *can't* be turned from their bad ways.

The story does set the stage for future interactions between Plastique and Captain Atom, both peaceful and otherwise. And that appears to be the main thrust of this issue, whose subplot is almost forgotten.

DC
Oct 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

Then 75¢ NOW $1

© DC Comics



△ #82

Simpsons Comics

Ned Simpson?

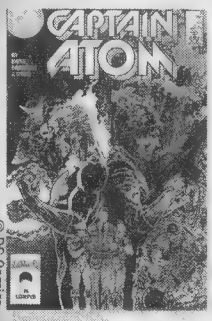
To celebrate its 10th anniversary, Bongo had Homer and Ned Flanders switch roles with Homer becoming a workaholic family man and Ned becoming a layabout. Of course, in the end everything went back to normal — or as normal as anything ever gets in Springfield.

image © 2003 Bongo Entertainment Inc.

Greek myths — King of the Nerds competition — Origin of Jimbo — Shakespeare parody

	68	69	70	71	72	73	74	75	76	77
	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02	CA. 02
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

Captain Atom #9 ★★★★



© DC Comics

DC
Nov 1987 • 22 pp.
Writer: Cary Bates
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

"Blood and Betrayal"

Capt. Atom's attempts to prove that he was framed in the 1960s result in the deaths of several key witnesses.

While he's claimed since #1 that he was framed for a crime he didn't commit, it's only now that Cary Bates reveals the exact crimes for which Capt. Nathaniel Adam was charged.

It certainly looks bad for the Captain, especially when those who could exonerate him are being killed just before Capt. Atom can speak with them. It's a page-turning thriller throughout with the identity of one of the witnesses no big surprise to long-time readers. Of course, can you call nine issues a long time?

CGC Auction Highlights

Mob rules

Around here, we really love us some Kirby gangster action. So it was a pleasant surprise to see his ***In the Days of the Mob*** #1 in CGC 9.6 reach $640. Particularly intriguing is one of the cover headlines: "A train! A passenger! A mass killing! And a material witness — YOU!" Oddly, the issue include Sergio Aragonés as one of the artists.

Elsewhere, *Defenders*-mania continues to run rampant. A 9.6 copy of #1, which kicked off the fabled Avengers/Defenders donnybrook, brought $460. And a 9.6 *Giant-Size Defenders* #1 reached a high of $510.

More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Flash Comics #99	6.5	**$433**
Four Color #62	2.0	**$355**
Funnies #64	4.0	**$405**
Gene Autry Comics #8	7.0	**$456**
Ghost Rider #1	9.4	**$588**
Ghost Rider #1	9.4	**$495**
Ghost Rider #1	9.2	**$350**
Giant-Size Defenders #1	9.8	**$510**
Giant-Size Iron Man #1	9.8	**$511**
Giant-Size X-Men #1	9.4	**$1,535**
Giant-Size X-Men #1	9.4	**$1,458**
Giant-Size X-Men #1	9.2	**$1,000**
Giant-Size X-Men #1	9.0	**$800**
Giant-Size X-Men #1	8.5	**$460**
Giant-Size X-Men #1	8.0	**$384**
Green Lantern #1	9.0	**$3,850**
Green Lantern Vol. 2 #1	6.0	**$715**
Green Lantern Vol. 2 #1	6.0	**$650**
Green Lantern Vol. 2 #87	9.4	**$435**
Harvey Comics Library #1	5.5	**$587**
Haunt of Fear #16	9.6	**$1,025**
Haunt of Fear #16	9.0	**$405**
Haunt of Fear #17	8.0	**$356**
Haunt of Fear #19	9.2	**$610**
Hawkman #1	9.0	**$565**
Identity Crisis (RRP) #1	9.8	**$434**
In the Days of the Mob #1	9.6	**$640**
Incredible Hulk #1	5.5	**$2,900**
Incredible Hulk #1	4.5	**$1,879**
Incredible Hulk #1	3.5	**$800**
Incredible Hulk #4	8.5	**$1,276**
Incredible Hulk #102	9.4	**$415**
Incredible Hulk #133	9.8	**$420**
Incredible Hulk #180	9.0	**$1,650**
Incredible Hulk #181	9.6	**$3,402**
Incredible Hulk #181	9.4	**$2,475**
Incredible Hulk #181	9.2	**$1,213**
Incredible Hulk #181	9.0	**$860**
Incredible Hulk #181	8.5	**$772**
Incredible Hulk #181	8.0	**$609**
Incredible Hulk #181	7.5	**$605**
Incredible Hulk #181	7.0	**$385**
Iron Fist #14	9.6	**$475**
Iron Fist #14	9.6	**$417**
Iron Man #1	9.0	**$601**
Iron Man #55	9.4	**$455**
Journey Into Mystery #83	7.5	**$3,800**
Journey Into Mystery #83	7.0	**$3,000**
Journey Into Mystery #83	6.5	**$2,077**
Journey Into Mystery #83	4.0	**$911**
Journey Into Mystery #100	9.0	**$454**
Journey Into Mystery #107	9.2	**$499**
Journey Into Mystery #118	9.4	**$660**
Justice League of America #1	7.0	**$1,651**
Justice League of America #1	4.0	**$461**
Justice League of America #2	8.0	**$565**
Justice League of America #9	9.2	**$958**
Justice League of America #20	9.4	**$851**
Justice League of America #48	9.4	**$380**
League of Extraordinary Gentlemen (recall) #5	9.8	**$400**
Mad #1	5.0	**$610**
Marvel Mystery Comics #50	6.5	**$485**
Marvel Mystery Comics #87	6.0	**$365**
Marvel Premiere #1	9.6	**$471**
Marvel Premiere #15	9.6	**$370**
Marvel Spotlight #2	9.6	**$1,471**
Marvel Spotlight #5	9.0	**$371**
Marvel Super Heroes Secret Wars #8	9.9	**$1,525**
Marvel Team-Up #4	9.6	**$372**
Michael Turner's Fathom (Conv VIP) #1	10.0	**$461**
Michael Turner's Fathom (Conv VIP) #1	10.0	**$361**

46 CGC copies **Then 75c NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
76-84	30	
85-86	25	
87	25	102
88-120	25	
121-135	20	
136-150	15	
151-190	10	
191-210	5	
211-216	3	
217	5	
218-219	10	
220	15	
221	30	
222	175	
223-224	30	
225-228	15	
229-240	8	
241-245	15	
246	17	
247-249	5	
250	8	
251-260	4	
261-279	3	
280-285	2	
286	3	
287-307	2	

Donald Duck Beach Party
DELL, 1954

1	100	
2	65	
3	55	425
4-6	55	

Donald Duck
WHITMAN, 1935

978	2000	
➥First Whitman		

Doom Patrol
DC, 1964

86	135	484
87	70	
88	50	
89	50	152
90	50	
91-98	40	
99	60	
100	75	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110-113	25	
114	25	125
115-120	25	
121	45	
➥Doom Patrol dies		
122-124	2	

Doom Patrol
DC, 1987

1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Ann 1	1	
Ann 2	4	

Doorway to Nightmare
DC, 1978

1	7	23
2-5	3	

Dracula Lives! (mag)
MARVEL, 1973

1	50	
2-3	30	
4-6	25	
7-9	20	
10	30	
11-13	25	
Ann 1	27 ▽	99

Dream Police
MARVEL, 2005
Straczynski series

1	4	

Dudley Do-Right
CHARLTON, 1970

1	45	155
2	18	
3	12	
4-7	10	

Dynamic Classics
DC, 1978

1	3	18

Dynamo
TOWER, 1966

1	35	
2-3	25	
4	25	163

Dynomutt
MARVEL, 1977

1	10	54
2	5	
3-6	3	

Earth X
MARVEL, 1999

0	5	
0/SketchWiz	5	
0/Sketch	4	
1	5	
1/Variants	5	
2-12	3	
13	4	

Easy Way
IDEA & DESIGN WORKS, 2005

1-4	4	

Eerie
WARREN, 1965

1	175	
2	100	379
3	35	157
4	30	
5	30	81
6	30	110
7	28	109
8-9	28	
10	28	60
11-13	18	
14	18 ▽	53
15-16	18	
17	60	
➥Scarce		
18	18	
19	18	136
20-26	18	
27	18	67
28-35	18	
36	18	50
37-39	18	
40	6	
41-60	12	
61-62	10	
63	10	66
64-67	10	
68	10	53
69-70	10	
71	9	
72	9	83
73	9	50
74-76	9	
77	9	43
78	9	82
79-80	9	
81	70	
➥Frazetta cover		

Christmas stories

Ned and Homer switch roles

Principal Simpson

Goes to $2.99

Willie returns to Scotland

Homer's travelogue

Homer opens own Krustyburger

	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 04	CA. 04	CA. 04
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Green Arrow #50

Eh. It's star-studded. There's no denying that. Everyone from Batman and Nightwing to Jade is on board, as Green Arrow rescues Arsenal from The Riddler.

DC
WRITER:
JUDD WINICK
ARTISTS:
TOM FOWLER, TOMMY CASTILLO
COLOR • 40 PGS.
$3.50

The Riddler has always been an interesting character, albeit a second-stringer. Appearances not only against Batman, but Impulse, The Question, and previous conflicts against GA have been fun, if not always dire. Recent events have kicked The Riddler's threat level up a couple of rungs. He's taken a lot more seriously, at the expense of the fun.

Riddler here is a sadistic, emaciated, grinning, lip-sticked ghoul. If that's what they want, fine, but then why not just use The Joker?

For a story with so many characters, it's pretty uneventful. The most engaging part is an exchange between the captive Arsenal and the just-brutalized Green Arrow.

Perhaps, if one has read the issues leading to this climax, it's a different experience, but one must expect impulse purchasers to pick up a 50th issue. This issue isn't the grabber that one would hope would have them coming back.

★★ — **Jack Abramowitz**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Eerie CONTINUED		
82-83	9	
84	9	33
85-99	9	
100	9	50
101-139	8	
YB 1970	36	153
YB 1971	25	32
YB 1972	18	
Eightball FANTAGRAPHICS, 1993		
1	10	
2	6	
3-4	5	
5-8	4	
9-15	3	
16	4	
17-18	3	
19	4	
20-21	5	
22-23	3	
80 Page Giant Mag DC, 1964		
1	295	1184
2	150	
3-6	125	
7	150	
8 ➥Secret Origins	265	1133
9-10	125	
11	125	512
12	80	330
13-15	80	
86 Voltz: Dead Girl IMAGE, 2005		
1	6	
Elektra MARVEL, 1995		
1	4	17
2-4	3	
Elektra MARVEL, 1996		
-1	2	
CGC 9.8 avg		28
1	4	16
1/Variant	3	12
2	3	
3 ▽	3	39
CGC 9.8 avg		147
4-19	2	
Elektra MARVEL, 2001		
1	4	
2-3	3	
3/Nude	15	41
4-35	3	
Elektra: Assassin MARVEL, 1986 Miller, Sieniewicz series		
1	3	14
2-8	3	
Elektra Saga MARVEL, 1984		
1	4	
2	4	20
3-4	4	

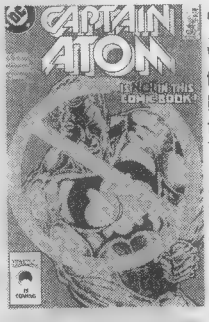
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Elseworlds 80-Page Giant DC, 1999		
1	110	160
Elsinore ALIAS, 2005		
1-2	3	
Emma Frost MARVEL, 2003		
1	3	
CGC 9.8 avg		33
2-18	3	
Eternal MARVEL, 2003		
1-5	3	
Eternals MARVEL, 1976		
1	10	28
1/30¢	25	94
2	5	16
2/30¢	20	
3	3	12
4-5	3	
6-8	2	
9	2	14
10	2	
11	2	10
12	2	
12/35¢	15	
13	2	
13/35¢	15	
14	2	18
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17-19	2	
Ann 1	3	25
Eternal Warrior VALIANT, 1992		
1	4	11
1/GoldEmboss	35	
1/Gold	20	42
2	3	
3	2	
4	5	
5-7	2	
8	3	
9-21	1	
22	2	
23-25	1	
26	4	
27	1	
27/WVSS	125	
28-29	1	
30-40	2	
41-45	3	
46-49	4	
50	7	
Special 1	4	
YB 1-YB 2	5	
Evil Ernie ETERNITY, 1991		
1	12	150
1/Ltd.	6	
2	5	
3-5	4	
Ewoks MARVEL, 1985		
1	3	
2-8	2	
9	2	15
10-14	2	
Excalibur MARVEL, 1988		
-1	2	
1	3	11
CGC 9.8 avg		27
2-49	2	
50	3	
51-70	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
71 ➥Hologram cover	4	
72-75	2	
75/Variant	4	
76-81	2	
82	3	
82/Variant	4	
83-99	2	
100	3	
101-124	2	
125	3	
Ann 1	4	
Ann 2	3	
Excalibur MARVEL, 2001		
1-4	3	
Excalibur MARVEL, 2004		
1-13	3	
Excalibur: The Sword Is Drawn MARVEL, 1987		
1	4	14
Exiles MARVEL, 2001		
1	4	15
2-24	2	
25-59	3	
60 ➥Age of Apoc.	5	
61 ➥Age of Apoc.	4	
62-68	3	
Ex Machina DC, 2004		
1	8	
2	4	
3-13	3	
Expatriate IMAGE, 2005		
1	3	
Fables DC, 2002		
1	4	
CGC 9.8 avg		50
2-6	3	
6/Retailer ed.	15	62
7-40	3	
Castle: 1	5	
Famous First Edition DC, 1974		
F-4 ➥Whiz #2	15	
F-5 ➥Batman #1	13	
F-6 ➥W. Woman #1	10	
F-7 ➥All-Star #3	12	
F-8 ➥Flash #1	9	
C-26 ➥Action #1	10	
C-28 ➥Detective #27	9	
C-30 ➥Sensation #1	10	
C-61 ➥Superman #1	9	
Famous Funnies FAMOUS FUNNIES, 1934		
1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-106	60	
107	60	182
108	60	130
109-110	60	
111-130	50	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-190	28	
191-208	25	
209 ➥Frazetta art	550	
210 ➥Frazetta art	550	2213
211-216 ➥Frazetta art	550	
217-218	25	
Fantastic Four MARVEL, 1961		
1 ➥1st Fantastic Four	20000	
1/Golden	70	284
2 ➥1st Skrulls	4500	
3	3000	
4	3500	
5 ➥1st Dr. Doom	5000	
6	2000	
7	1250	
8	1200	
9-10	1150	
11	1000	
12 ➥Thing vs. Hulk	2700	
13	600	
14-19	500	
20	500	2301
21	450	
22-23	250	
24	240	880
25 ➥Avengers app.	550	2005
26 ➥Avengers app.	550	
27	300	
28 ➥X-Men app.	500	
29-31	260	
32	250	1042
33	250	
34	250	1098
35	165	515
36-37	165	
38	165	595
39-40	165	
41	110	401
42-43	110	
44	85 △	312
45 ➥1st Inhumans	325	1206
46	140	506
47	100	359
48 ▲ ➥1st Silver Surfer	460	1675
49	350	1245
50	400	
51	150	
52 ➥1st Black Panther	300	1034
53	140	511
54	105	376
55 ➥Thing vs. Surfer	210	763

RETROVIEW

Captain Atom #10

★★★½



"Wish You Were Here ..."

While Capt. Atom is busy on a Justice League mission, Dr. Megala and Babylon stop a riot at a mental hospital.

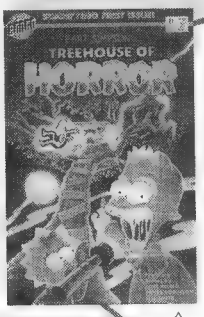
As it says on the cover, Captain Atom is not in this issue, other than a few references to his presence at The Justice League's New York Embassy. (This was during the days when The Justice League kept bases in several locations.)

By concentrating on Dr. Megala and his assistant, Babylon, Cary Bates and Greg Weisman flesh out the characters more fully, giving readers more background on the scientist who created Captain Atom in the first place.

DC
Dec 1987 • 22 pp.
Writer: Cary Bates, Greg Weisman
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Pat Broderick

© DC Comics

Then 75¢ copies NOW $1



△ #1

image © 1995 Bongo Entertainment Inc.

SIMPSONS COMICS

TV inspires the comics

Among the most popular episodes of the TV show is the annual "Treehouse of Horror" installment, with parodies of horror staples. Not to be outdone, Bongo has produced a series of annual horror-fests itself in the pages of *Treehouse of Horror.*

Marge becomes a clown

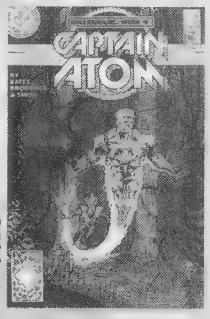
Olmec head story

Giant

NM Price	93 CA. 04 $3	94 CA. 04 $3	95 CA. 04 $3	96 CA. 04 $3	97 CA. 04 $3	98 CA. 04 $3	99 CA. 04 $3	100 CA. 04 $5	101 CA. 04 $3	102 CA. 05 $3

THE BOTTOM LINE

Captain Atom #11 ★★



© DC Comics

"A Matter of Choice"

Captain Atom participates in the *Millennium* crossover with Firestorm.

OK, the top of the splash page warns readers to pick up the current weekly issue of *Millennium* before reading the story, but does anyone ever pay attention to those warnings?

This is just part of a mandated tie-in with the eminently forgettable mini-series and, by itself, it's absolutely forgettable. It does serve to form a new relationship between Capt. Atom and the newly re-formed Firestorm (although, again, readers will be forced to track down issues of *Firestorm* to get the whole story). This issue can be skipped without losing continuity threads.

DC
Jan 1988 • 22 pg.
Writer: Cary Bates, Gerry Weisman
Pencils: Pat Broderick
Inks: Bob Smith
Cover: Uncredited

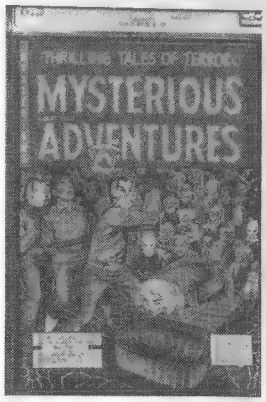
★ CGC copies **Then 75¢ NOW $1**

	UNSLABBED Near Mint		SLABBED CGC 9.4 NM
56	100	▽	387
57	115	▽	421
58	90		318
59	60	▽	218
60	65	△	234
61	70		252
62	70		244
63	70		251
64	60	▽	201
65	55		216
66	115		424
	➥1st Warlock		
67	105	▽	391
68	60	△	224
69	60	▽	211
70	55	△	213
71	45	▽	164
72	100		350
	➥Silver Surfer app.		
73	80	△	288
74	85	△	313
75	55		209
76	45	△	164
77	50	△	195
78	35	△	121
79	50	▽	177
80	40		150
81	40		161
82	40	△	144
83	40	▽	135
84	40	▽	155
85	40		143
86	50	△	188
87	40	△	134
88	35	△	136
89	35	▽	133
90	30		118
91	30		124
92	30		109
93	30	▲	125
94	40	△	134
95	30	△	124
96	30		118
97	25		95
98	25		89
99	30		109
100	70	△	266
101	30		
102	30	△	119
103	30		
104	30	△	137
105	30		126
106	22		81
107	30	△	123
108	22		82
109	20		76
110	20		62
111	20	△	76
112	175		658
	➥Thing vs. Hulk		
113	25	△	97
114	27		96
115	25		91
116	65		227
	➥52 pages		
117	15		
118	15		59
119	15		58
120	15		101
121	30	▽	113
	➥Galactus app.		
122	45	▽	171
123	27		107
124	20		66
125	20		57
126	30		103
127	35		119
128	30	▽	98
129	25	△	95
130	15	▽	69
131	15		49
132	15	▽	63
133	12		51
134	12	△	52
135	12		45
136	12	▽	52
137	12		61
138	12	△	58
139	12		42
140	12	▽	52
141	12		44
142	12	△	67
143	12		29
144	12		42
145	12	▽	52
146	10	▽	40
147	15		55
148	10		38
149	10	▽	39
150	10		47
151	10	▽	27
152	10		35
153	10		42
154	10	△	34
155	15	△	66
156	12	△	47
157	12	▽	44
158	12		41
159	10	△	36
160	10		36
161	10	▽	38
162	10		37
163	10	▽	40
164	9	▽	32
165	7		24
166	10	△	44
167	15		67
168	10		41
169	10		46
169/30¢	20		
170	10		42
170/30¢	20		
171	6		
171/30¢	20		
172	6		30
172/30¢	20		
173	6		31
173/30¢	20		
174	6	▽	33
175	6	▽	31
176	6		27
177	6		28
178	6		31
179	6		32
180	6		20
181	6		24
182	6		28
183	6		21
183/35¢	15		
184	6		21
184/35¢	15		
185	5		19
185/35¢	15		
186	5		19
186/35¢	15		
187	5		
187/35¢	15		
188	5		26
189	5		26
190	5	△	27
191	5		21
192	5		19
193	5		35
194	5		18
195	5		19
196	5		
197	5		17
198	5		33
199	5		
200	5	▽	32
201	4		
202	4		16
203	4		17
204	4		
205	4		19
206	4		
207	4		23
208	4		23
209	4		19
210	4		20
211-212	4		
213	4		17
214	4		

CGC Auction Highlights

You got 'em, we exploit 'em

Compelling covers ... gotta love 'em. July offerings included *Police Comics* #3, which included the first appearance of The Firebrand, a dude who fought crime in a disco shirt, red spandex pants, boots, and a red bandanna (because he was ... er ... on fire, I guess); *Suspense Comics* #8 (CGC 3.5, $410, with a classic black-widow-spider-with-a-skeleton-head motif; and ***Mysterious Adventures*** #21 (CGC 8.5, $400), which had the tagline, "Mother Ghoul's Nursery Tales!" How does that rhyme go? "A tisket, a tasket, a blonde's head in a basket ..."



More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Military Comics #35	9.2	**$351**
More Fun Comics #31	7.5	**$1,275**
More Fun Comics #71	6.0	**$1,500**
More Fun Comics #71	3.5	**$520**
Mysterious Adventures #21	8.5	**$400**
Mystery in Space #1	6.5	**$823**
Mystic Comics Vol. 2 #1	7.0	**$711**
New Gods #1	9.8	**$790**
New Teen Titans #2	9.8	**$505**
Nick Fury #1	9.6	**$575**
Phantom Lady #17	3.0	**$1,439**
Phantom Stranger #1	4.5	**$413**
Planet Comics #11	6.5	**$595**
Planet Comics #53	9.2	**$822**
Plastic Man #	7.0	**$500**
Police Comics #3	7.0	**$610**
Psycho #16	9.8	**$414**
Rangers Comics #37	9.4	**$400**
Sad Sack #4	9.4	**$399**
Savage Tales #9	9.8	**$355**
Sgt. Fury #1	4.5	**$350**
Sgt. Fury #12	9.4	**$350**
Shadow Comics Vol. 2 #3	7.5	**$485**
Showcase #4	4.5	**$2,650**
Showcase #6	5.5	**$574**
Showcase #24	8.0	**$995**
Silver Surfer #1	9.4	**$1,380**
Silver Surfer #1	9.2	**$799**
Silver Surfer #4	9.0	**$441**
Sparkler Comics #11	9.4	**$565**
Star Spangled Comics #4	9.2	**$630**
Strange Adventures #1	8.0	**$1,504**
Strange Adventures #117	8.0	**$441**
Strange Adventures #208	9.6	**$406**
Strange Tales #84	9.2	**$911**
Strange Tales #101	8.5	**$1,624**
Strange Tales #104	9.2	**$1,075**
Strange Tales #110	6.0	**$382**
Strange Tales Annual #2	8.0	**$810**
Strange Worlds #1	8.0	**$866**
Strange Worlds #2	8.0	**$441**
Strange Worlds #4	9.0	**$522**
Sub-Mariner Comics #22	9.0	**$950**
Super Comics #1	7.0	**$836**
Superboy #1	4.0	**$1,025**
Superboy #1	4.0	**$415**
Superman #1	6.0	**$16,600**
Superman #4	6.5	**$2,500**
Superman #4	6.5	**$2,300**
Superman #5	7.0	**$1,848**
Superman #7	8.0	**$2,767**
Superman #8	7.5	**$1,200**
Superman #9	4.5	**$562**
Superman #22	9.0	**$2,302**
Superman #29	6.5	**$455**
Superman #34	8.0	**$716**
Superman #76	6.5	**$620**
Superman #180	9.4	**$401**
Superman #233	9.4	**$454**
Superman (RRP) Vol. 2 #204	9.8	**$610**
Superman/Batman (RRP) #1	9.8	**$700**
Superman/Batman #2	9.8	**$432**
Suspense Comics #1	3.5	**$735**
Suspense Comics #8	3.5	**$410**
Swamp Thing #1	9.6	**$510**
Tales from the Crypt #26	9.6	**$1,702**
Tales of Suspense #39	7.0	**$2,459**
Tales of Suspense #40	7.5	**$455**
Tales of Suspense #42	8.0	**$380**

Eerie - Fantastic $

Infinity cover | Geof Darrow art | Goes to $3.50 | Goes to $4.50 | Mark Hamill writes | Drops to $3.50 | Goes to $4.99 | "Monsters of Rock"

103	104	105	106	107	Tree-house of Horror	1	2	3	4	5	6	7	8	9	10
CA. 05	CA. 05	CA. 05	CA. 05	CA. 05		CA. 95	CA. 96	CA. 97	CA. 98	CA. 99	CA. 00	CA. 01	CA. 02	CA. 03	CA. 04
$3	$3	$3	$3	$3		$5	$4	$3	$3	$4	$5	$5	$4	$5	$5

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Guru Guru Pon-Chan Vol. 1

Puppy Ponta is happy living with her family until she starts chewing on the Guru Guru bone created by Grandpa to give dogs the power of speech. It turns her into a toddler who's saved from a speeding car by handsome high-schooler Murai. Now desperately in love with her rescuer, Ponta won't stop chasing Murai until he loves her back.

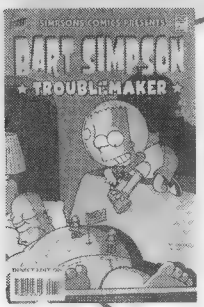
DEL REY
WRITER:
SATOMI IKEZAWA
ARTIST:
SATOMI IKEZAWA
B/W • 192 Pgs.
$9.99

Six months later (dogs aging differently than humans), she transforms into a teen-ager and, in spite of being unable to speak plus being no smarter or more mannered than your average dog, goes to Murai's school. It's assumed she's a "returnee," someone who's spent time overseas. (Gee, foreign travel equals being developmentally challenged; how flattering.)

This is supposed to be a cute, sweet romance but it's hard to decide which is more grotesque: Grandpa inexplicably cross-dressing as Helen Keller's teacher Anne Sullivan to help Ponta become more human or the frequent appearances of excrement. Eventually, Ponta will go into heat and I don't want to be anywhere near this manga when that day comes.

★ — **S.A. Bennett**

www.delreymanga.com
ISBN: 0-34548-095-3



△ #3

SIMPSONS COMICS PRESENTS

BART SIMPSON™

Bart solos

In 2000, Bongo added a new title to its line with the debut of *Simpsons Comics Presents Bart Simpson*. Focusing on the solo adventures of the Simpsons' main underachiever, each issue (except #17) has its own title for Bart on the cover.

image © 2001 Bongo Entertainment Inc.

THE BOTTOM LINE

	"Son of Homer"	"Nature Boy"	"Trouble-maker"	"Juvenile Jokester"	"Menace to Society"	"High Flyer"	"Boy of Mystery"	"Little Rascal"	"Rabble Rouser"	"Boy of 1,000 Faces"
	1	2	3	4	5	6	7	8	9	10
NM Price	CA. 00 $3	CA. 00 $3	CA. 01 $3	CA. 01 $3	CA. 01 $3	CA. 01 $3	CA. 02 $3	CA. 02 $3	CA. 02 $3	CA. 02 $3

RetroView

FAWCETT MOVIE COMIC

Reviewed by Michelle Nolan

Well before Dell began its long series of successful movie adaptations, Fawcett tried the trick with modest success. The awkwardly named *Fawcett Movie Comic* ran 21 issues from 1949 to 1952, although a bookkeeping error led collectors to believe there were only 20 until they were all discovered. It was really three series in one: seven one-shots with no numbers, then six adaptations of "B" Westerns (#7-12), followed by more important movie adaptations for the final seven issues (#13-20). Most issues in the series are well worth collecting, especially *Destination Moon, Man from Planet X, Rose of Cimarron*, and *Carbine Williams*.

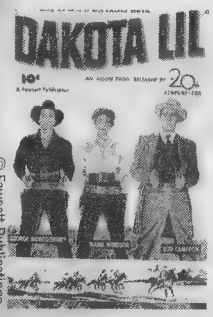
Fawcett Movie Comic ™ Fawcett Publications

COST TO OWN THESE ORIGINALS IN NM: $2,885

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantastic Four CONTINUED		
215	4	18
216-226	4	
227	4	13
228-231	4	
232	4	15
CGC 9.8 avg		34
➥Byrne script/art begins		
233-235	4	
236	4	16
237	4	
238	4	18
239	4	
240	3	15
241-245	3	
246	3	16
247	3	
248	3	11
249	3	
250	3 △	18
CGC 9.8 avg		34
251	3	
CGC 9.8 avg		24
252-255	3	
256	3	
CGC 9.8 avg		32
257-260	3	
261	3	
CGC 9.8 avg		25
262-68	3	
269	3	
CGC 9.8 avg		24
270	3	
CGC 9.8 avg		27
271	3	
CGC 9.8 avg		27
272	4	
273-277	3	
278	3	18
279-285	3	
286	3	32
287-295	2	
296	3	
297-299	2	
300	3	
CGC 9.8 avg		
301-318	2	
319	3	
320-346	2	
347	3	12
348	3	18
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
CGC 9.8 avg		25
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/Collector's	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
CGC 9.8 avg		35
500/Collector's	4	
501	2	
502	5	
503-508	3	
509	2	
510-513	3	
514-516	2	
517-526	3	
527	7	
➥Straczynski starts		
527/Variant	4	
527/DirCut	5	
527/Conv	7	
528-529	3	
Ann 1	900	3939
Ann 2	500	2014
Ann 3	175	
Ann 4	90	402
Ann 5	60	239
Ann 6	40	
Ann 7	18	
Ann 8	18	74
Ann 9	10	
Ann 10	8	
Ann 11	6	36
Ann 12	5	18
Ann 13	5	18
Ann 14	5	
Ann 15	3	
Ann 16	3	3
Ann 17-27	3	
Special 1	2	
Ashcan 1	1	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantastic Four MARVEL, 1996		
(#s) pick up from v1		
1 (417)	4	16
1/Variant	3	
1/Gold	4	
2-11	2	
12	3	
13	2	
Fantastic Four MARVEL, 1998		
(#s) pick up from v2		
1 (430)	3	8
1/Variant	4	34
2-5	3	
6-24	2	
25	3	
26-34		
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
Ann 1998	5	
Ann 1999	4	
Ann 2001	3	
Fantastic Four: Foes MARVEL, 2005		
1-6	3	
Fantastic Four: House of M MARVEL, 2005		
1	5	
1/Variant	4	
➥2nd print		
2	3	
Fantasy Masterpieces MARVEL, 1966		
1	75	278
2	35	
3	30	
4	30	58
5-6	30	
7	30	73
8	30	
9	30	111
10	35	38
11	35	56
Fantasy Masterpieces MARVEL, 1979		
1	6	
2	4	
3-10	3	
11-14	2	
Fantasy Quarterly INDEPENDENT PUB SYND., 1978		
1	55	113
Fathom ASPEN, 2005		
1	5	
1/A cover	4	
1/B cover	5	
2-3	3	
Fathom IMAGE, 1998		
Michael Turner series		
0	3	20
CGC 9.8 avg		22
0/DF	15	
0/Conv	10	
½/Gold	5	
0/DF	15	
0/Conv	10	
0	3	20
1	3	24
1/All versions	3	
1/Ltd	115	
2	3	13
2/Museum	100	
3-8	3	
9	3	20
CGC 9.8 avg		32
9/Holofoil	8	
9/Platinum	7	
9/Aspen	5	
9/Green foil	9	
10	3	
10/DF cert.	5	
11	3	
12	3	25
CGC 9.8 avg		28
12/Variants	5	
12/Gold	8	
13	3	
13/DF cert.	5	
13/DF gold	15	
13/DF blue	15	
14	3	
14/Pittsbrgh	6	
Fathom: Beginnings ASPEN, 2003		
1	3	22
1/Conv	6	
Fathom: Cannon Hawke ASPEN, 2004		
0	6	
0/DF	15	
0/Conv	10	
Fathom: Cannon Hawke: Beginnings ASPEN, 2004		
1	5	
1/Conv	10	
Fathom: Dawn of War ASPEN, 2004		
0	5	
1	7	
1/Jay	10	
2	4	
2/Conv	10	
3	4	
Fathom : Killian's Tide IMAGE, 2001		
1-4/Reg	3	
1-4/Variants	3	
Fathom Swimsuit Special IMAGE, 1999		
1-2000	3	
2002	8	
Fear MARVEL, 1970		
1	95	329
2	30	
3	15	48
4	15	61
5	20	72
6-9	15	
10	35 △	118
➥Man-Thing starts		
11	18	79
12	12	42
13	9	33
14	9 ▽	36
15	9	51
16	9	50
17	11	46
18	9	33
19	25	119
➥1st Howard Duck		
20	18	82
➥Morbius begins		
21	7	36
22	7	28
23	7 △	33
24	12	52
➥Blade app.		
25	8	39
26-29	7	
30	9	51
31	7	
Felix's Nephews Inky and Dinky HARVEY, 1957		
1	45	109
2-7	24	
15 Minutes SLAVE LABOR, 2004		
1-3	4	
Fight Comics FICTION HOUSE, 1940		
1	3500	
2	1250	
3	650	
4	600	
5	500	
6-10	450	
11-14	425	
15-16	500	
17-18	425	
19	450	
20-30	350	
31-40	200	
41-49	175	
50	175	530
51-52	125	
53	125	448
54-60	125	
61-86	100	
Fighting American HARVEY, 1966		
1	20	79

Fawcett Movie Comic #0 ★★★



© Fawcett Publications

Fawcett
Ca. 1949 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: George Montgomery, Marie Windsor

"Dakota Lil"

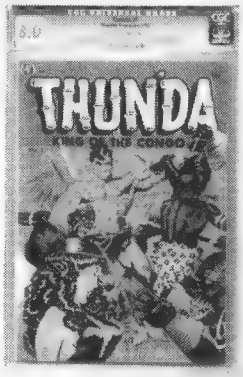
A female counterfeiter falls in love with secret service agent Tom Horn and gains both romance and redemption by helping to corral the infamous Hole-in-the-Wall Gang.

Dakota Lil wasn't released by 20th Century Fox until 1950, but Fawcett's first movie comic is copyrighted 1949 by independent film producer Alson Productions. Looking very much like one of Fawcett's Western romance titles of the era, *Dakota Lil* has an odd, yet striking, cover, with heroic George Montgomery, Marie Windsor, and outlaw leader Rod Cameron (playing against his usual heroic type) all drawing two-guns pointed right at the reader.

Then CGC copy: 8.5 — Then 10¢ NOW $165

CGC Auction Highlights

Thrills, chills, and stamps



If anyone could draw cheesecake shots of jungle women with gravity-defying attributes, it was Frank Frazetta. On ***Thun'da*** #1 (1952), he drew the cover and the interior. This CGC 8.0 copy sold for $800 in a July Heritage auction (no buyer's premium was added to the sale) ... The obscure comic *Thrilling Adventures in Stamps* (no kidding!) #8 (CGC 5.5, $68) features the strange cover of a geek daydreaming as he looks at his stamp collection. He's thinking about an explorer getting a spear through the heart by a Zulu warrior while his busty blonde significant other is held captive. Next time, try the registered mail option.

More notable auction results from July:

ISSUE	CGC GRADE	PRICE
Tales of Suspense #52	9.0	$429
Tales of Suspense #65	9.2	$427
Tales to Astonish #27	5.0	$627
Tales to Astonish #27	4.5	$511
Tales to Astonish #35	8.5	$1,260
Tales to Astonish #36	9.0	$1,636
Tales to Astonish #43	9.4	$2,950
Tales to Astonish #50	9.4	$785
Tales to Astonish #61	9.4	$669
Tales to Astonish #65	9.4	$446
Teenage Mut. Ninja Turtles #1	9.0	$1,341
Teenage Mut. Ninja Turtles #1	7.5	$900
Teenage Mut. Ninja Turtles #1	6.5	$635
The Thing! #16	9.4	$378
Thrilling Crime Cases #41	9.2	$399
Thun'da #1	8.0	$800
Tomb of Dracula #10	9.6	$900
Tower of Shadows #1	9.6	$400
Ultimate Fantastic Four #1	10.0	$1,525
Ultimate Spider-Man #1	9.6	$395
Ultimate Spider-Man (DF) #1	9.8	$512
Ult. Spider-Man (White) #1	9.6	$416
Ult. Spider-Man (White) #1	9.8	$1,000
Ult. Spider-Man (White) #1	9.6	$550
Ult. Spider-Man (White) #1	9.4	$355
Ultimate Spider-Man #3	9.8	$350
Uncanny X-Men #1	4.5	$1,450
Uncanny X-Men #1	4.0	$1,250
Uncanny X-Men #2	9.0	$2,200
Uncanny X-Men #4	8.5	$810
Uncanny X-Men #6	9.2	$1,000
Uncanny X-Men #8	9.6	$4,052
Uncanny X-Men #12	8.5	$390
Uncanny X-Men #14	9.4	$1,375
Uncanny X-Men #14	9.2	$450
Uncanny X-Men #19	9.4	$450
Uncanny X-Men #20	9.4	$474
Uncanny X-Men #26	9.4	$416
Uncanny X-Men #31	9.4	$355
Uncanny X-Men #35	9.4	$1,136
Uncanny X-Men #38	9.6	$660
Uncanny X-Men #40	9.6	$521
Uncanny X-Men #49	9.4	$455
Uncanny X-Men #55	9.6	$598
Uncanny X-Men #58	9.6	$1,279
Uncanny X-Men #65	9.4	$361
Uncanny X-Men #94	9.4	$2,000
Uncanny X-Men #94	9.2	$781
Uncanny X-Men #95	9.6	$587
Uncanny X-Men #95	9.0	$350
Uncanny X-Men #97	9.6	$420
Uncanny X-Men #98	9.6	$380
Uncanny X-Men (30¢) #99	9.2	$810
Uncanny X-Men #100	9.6	$376
Uncanny X-Men #101	9.6	$820
Uncanny X-Men (35¢) #105	9.2	$1,026
Uncanny X-Men (35¢) #107	9.2	$910
Uncanny X-Men #110	9.8	$420
Uncanny X-Men #121	9.8	$765
Uncanny X-Men #129	9.8	$650
USA Comics #13	4.0	$400
Vampirella #113	9.4	$766
Vampirella #113	9.2	$350
Vault of Horror #13	7.0	$407
Weird Chills #2	7.0	$525
Weird Fantasy #13	8.0	$1,251
Weird Science #5	8.0	$495
Weird Science-Fantasy #29	8.0	$500
Wings Comics #1	7.0	$935
Wings Comics #90	9.0	$550
Wolverine #20	10.0	$650
Wolverine (Nabisco) #145	9.6	$510
Wolverine (Texas) Vol. 3 #20	10.0	$650
Wonder Comics #13	8.0	$474
Wonder Woman #1	7.5	$9,133
Wonder Woman #45	7.0	$437
World's Finest Comics #8	6.5	$685
Young Men #27	4.5	$365
Young Men #28	6.5	$405
Young Men #28	5.5	$385
Zip Comics #20	7.5	$560

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Firebreather: Iron Saint IMAGE, 2005		
1	7	
Firestorm DC, 1978		
1	7	32
2-5	2	
Firestorm DC, 2004		
1	5	34
2-5	3	
6 ➥Identity Crisis tie	5	
7-16	3	
Firestorm Nuclear Man DC, 1987		
65-99	1	
100	3	
Ann 5	1	
1st Issue Special DC, 1975		
1	7	27
2	5	19
3-4	4	
5	4	17
6	4	
7	4	20
8 ➥Warlord	15 ▽	40
9-12	4	
13	5	
Flash DC, 1959		
105	6500	
106	2000	
107	1000	
108	850	
109	650	
110 ➥1st Kid Flash	1500	
111	450	
112 ➥1st Elong Man	600	
113	550	
114	275	
115	350	
116	250	
117	300	
118-120	250	
121-122	200	
123 ➥1st Earth-2	1500	
124-128	150	
129 ➥GA Flash app.	325	
130	150	15
131-136	125	
137 ➥GA Flash app.	475	
138-140	125	
141	150	
142	125	518
143	125	
144	125	381
145	125 ▽	390
146-148	100	
149	100	354
150	100	
151	80	292
152	65	232
153	65	
154-156	60	
157	60 ▽	204
158	60	
159	75	268
160 ➥Giant-size	90	330
161-164	50	
165	70	261
166	50	
167	50	163
168	95	340
169 ➥Origin of Flash	70	178
170-174	50	
175 ➥Race w/Superman	175	682
176	40	177
177	40 ▽	113
178-179	40	
180	50	198
181	35	101
182-183	35	
184	35	171
185-186	35	
187	40	276
188-189	35	
190	35	142
191	35	
192-193	25	
194	25	174
195	25	
196	40	
197-198	25	
199	25	100
200	25	
201-202	20	
203	20	102
204	20	
205	20	170
206	20	
207-208	17	
209	17	63
210	17	60
211	17	
212	17	53
213	17	101
214	17	
215	17	153
216	17	68
217	17	
218	17 △	83
219	17	73
220	15	
221	15	61
222	15	57
223-226	15	
227	15	49
228	15	35
229	30	109
230	15	
231	15 ▽	37
232 ➥100-page issue	30 ▽	106
233-234	10	
235	10	33
236	10	38
237	10	
238-241	7	
242	7	24
243-245	7	
246	7 ▽	46
247-262	7	
263	7	13
264-270	7	
271-273	4	
274	4	20
275	4	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	
Flash DC, 1987		
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	

11	12	13	14	15	16	17	18	19	20	21	22	23	24
"Holy Terror"	"American Idol"	"Boy Without Fear"	"The Yellow Kid"	"Class Clown"	"Mischief Maker"	Bartman appears	"Thriller Diller"	"Little Devil"	"Chip Off the Ol' Block"	"Boy Barber"	"Scourge of Homer"	"Best in the West"	"Cartoon Genius"
CA. 03	CA. 03	CA. 03	CA. 03	CA. 03	CA. 04	CA. 04	CA. 04	CA. 04	CA. 04	CA. 05	CA. 05	CA. 05	CA. 05
NM Price $3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Fine (F)** is **1/3** (33%) of NM; **Very Fine (VF)** is **2/3** (67%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Good (G)** is **1/8** (12.5%) of NM

Hawkman #42

Hawkman is a hero with a history. As we read "Aftermath," St. Roch deals with the death of Hawkman at the hands of Fade-away Man, and Kendra Sanders (the reincarnated Hawkgirl) lies dying in the hospital, The Purple Pilgrim comes calling. He isn't there to deliver flowers.

DC

WRITERS:
JUSTIN GRAY, J. PALMIOTTI

ARTIST:
STEVE SADOWSKI

Color • 32 Pgs.
$2.50

"Hell glutted on humanity in the year 1631 in the Massachussetts township of Hidden Valley ..." starts the narrative that leads The Purple Pilgrim to the prostrate Kendra. Hell hath no fury like a sorcerer scorned, as The Golden Eagle and the injured Hawkgirl battle The Pilgrim above and below the streets. Just when you thought she was out of weapons and allies, Hawkman appears.

The creative team does a splendid job. Numerous panels display their artistic talents (especially pages 3-5) and are reason enough to invest in this series.

With a cast of characters like Satana, The Penguin, The Golden Eagle, Hawkman, Hawkgirl, and Kristopher Roderic, this series is set to take comic readers by storm. Get ready. The winds are about to blow.

★★★ — **Tim Lasiuta**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Flash CONTINUED		
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	5	
CGC 9.8 avg		30
208	5	
CGC 9.8 avg		20
209	5	
CGC 9 8 avg		19
210	5	
CGC 9.8 avg		18
211-213	2	
214	6	
➥Identity Crisis tie		
215	5	
➥Identity Crisis tie		
216	6	
➥Identity Crisis tie		
217	5	
➥Identity Crisis tie		
218	4	
219	9	
➥Inf. Crisis tie		
220	6	
221	5	
222-223	4	
224	2	
1000000	3	
Ann 1	5	
Ann 2-4	2	
Ann 5-7	3	
Ann 8	4	
Ann 9	3	
Ann 10-11	4	
Ann 12	3	
Ann 13	4	
Giant 1-2	5	
Special 1	4	
TV 1	4	

Flash Comics
DC, 1940

1	70000	
➥1st Flash, Hawkman		
2	8000	
3	5500	
4	4500	
5	3500	
6	5000	
7	4500	
8	3000	
9-10	3250	
11-21	2000	
22	1750	3817
23	1750	
24	2000	
25-40	1000	
41-50	900	
51-61	800	
62	1000	
➥Kubert Hawkman		
63-66	700	
67-69	650	
70	600	2175
71-72	600	
73	600	1713
74	600	
75	600	2125
76	600	
77-79	550	
80	550	1925
81-85	550	
86	2250	
➥1st Black Canary		
87	875	
88-91	900	
92	3000	
➥1st solo Bl Canary		
93	1000	2413
94-99	1000	
100	2500	
➥Scarce		
➥Scarce		
101-102	2250	
➥Scarce		
103	2500	
➥Scarce		
104	7000	
➥Flash origin recap		

Flash Gordon
KING, 1966

1	50	92
2	30	
3-7	24	
8	24	41
9-10	32	
11	20	
12	22	
13	18	
14-18	14	
19	10	
20-23	6	
24	5	
25-29	4	
30	8	
30/50¢	4	
31-37	3	

Flintstones
CHARLTON, 1970

1	36	133
2	22	
3-5	14	
6-10	9	
11-20	7	
21-30	5	
31-50	4	

Fly Man
ARCHIE, 1965

32	32	116
33-34	20	
35	16	64
36-39	16	

FOOM Magazine
MARVEL, 1973

1	45	
2	30	
3-4	25	
5-20	20	
21	25	
22	40	71

Forbidden

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales of Dark Mansion DC, 1972		
5	35	
6	17	64
7	17	
8	12	
9	12	42
10-14	10	
15	15	69

Forever People
DC, 1971

1	35	128
2	20	42
3-5	18	
6	14	
7	14	69
8	14	61
9	14	
10	14	22
11	14	

Forgotten Realms: Homeland
DEVIL'S DUE, 2005

1	5	
1/Variant	9	
1/Conv	10	
2	5	
2/Variant	9	

Four Color Comics
DELL, 1939

1	7250	
2	1500	
3	750	
4	9000	
5	650	
6	1500	
7	425	
8	750	
9	630	
10	425	
11	385	
12	550	
13	1500	
14-15	400	
16	9800	
17	2000	
18-19	400	
20	300	
21	675	
22-23	325	
24	400	
25	750	

Four Color Comics
DELL, 1942
Selected issues

1	550	
9	9000	
➥1st Donald Duck		
10	800	
16	725	
➥#1 in later series		
27	950	
➥Micky Mouse #1		
29	6200	
➥2nd Donald Duck		
33	775	
➥Bugs Bunny #1		
38	1440	
➥Roy Rogers		
48	925	
➥Porky Pig #2		
49	710	
➥Disney Snow White		
62	2550	
➥Donald Duck		
71	870	
➥3 Caballeros		
74	1100	
➥Little Lulu		
79	1150	
➥Mickey Mouse		
108	1650	
➥Donald Duck		
134	625	
➥Tarzan		
135	240	
147	770	
➥Donald Duck		
148	640	
➥Pogo		
159	800	
➥Donald Duck		
161	475	
➥Tarzan		
178	2875	
➥Donald Duck		
189	800	
➥Donald Duck		
199	775	
➥Donald Duck		
203	675	
➥Donald Duck		
223	930	
➥Donald Duck		
228	260	
238	710	
➥Donald Duck		
248	165	
256	485	
➥Donald Duck		
263	435	
275	415	
➥Donald Duck		
282	400	
➥Donald Duck		
285	200	
291	375	
➥Donald Duck		
292	260	
300	375	
➥Donald Duck		
308	335	
➥Donald Duck		
318	335	
➥Donald Duck		
328	335	
➥Donald Duck		
331	155	
341	150	
367	330	
➥Donald Duck		
368	250	
➥Beany & Cecil		
375	260	
➥John Carter of Mars		
378	220	
381	185	
386	1050	
➥Uncle Scrooge		
394	155	
400	165	
408	350	
➥Donald Duck		
414	175	
422	335	
➥Donald Duck		
425	175	
434	200	
437	175	
438	150	
448	165	
456	650	
➥Donald Duck		
479	200	
488	165	
495	515	
➥Donald Duck		
496	300	
➥Green Hornet		
497	180	
535	470	
➥I Love Lucy		
538	165	
559	340	
➥I Love Lucy		

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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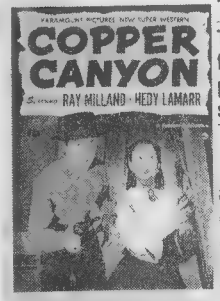
RETROVIEW

Fawcett Movie Comic #1 ★★



Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Ray Milland, Hedy Lamarr

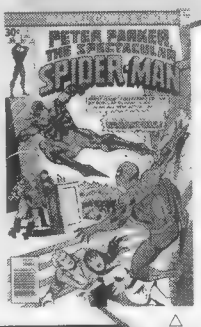
"Copper Canyon"

Trick-shot artist Johnny Carter helps former Confederate soldiers settle peacefully in Nevada despite the resistance of Northerners.

What critic Brian Garfield said in *Western Films* applies to the comic book as well as the film: "... this lavish and ludicrous movie is lamentable throughout." Romantic stars Ray Milland and Hedy Lamarr made a pair of unorthodox Western stars in the film, which had a talky pace and was not generally well received. The pairing did, however, make for a dramatic and colorful comic-book cover. Likewise, the issue featured a lot more talk and a lot less violence than most Westerns of the era.

© Fawcett Publications

copy: 8.5 Then 10¢ NOW $125



PETER PARKER THE SPECTACULAR SPIDER-MAN

What's the title?

Begun as *Spectacular Spider-Man* in 1976, Marvel's second ongoing solo series for The Wallcrawler was retitled *Peter Parker, The Spectacular Spider-Man* for a few years, before collector inertia (and retailer racking needs) returned it to *Spectacular Spider-Man*.

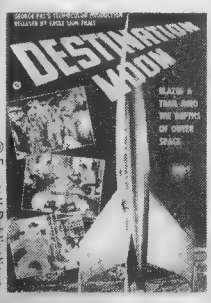
Image © 1976 Marvel Comics

Fights Kraven Tarantula appears | Whitman variants exist | Whitman variant exists | Whitman and 35¢ price variants exist

	1	2	3	4	5	6	7	8	9	10
	DEC 76	JAN 77	FEB 77	MAR 77	APR 77	MAY 77	JUN 77	JUL 77	AUG 77	SEP 77
NM Price	$20	$8	$5	$5	$5	$4	$5	$5	$5	$4

THE BOTTOM LINE

Fawcett Movie Comic #2 ★★★



© Fawcett Publications

Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Scenes from the film and a space ship

"Destination Moon"

Four men build and fly a rush-job rocket so that America can be the first nation to land on the moon.

George Pal's production was the little epic that jump-started the science-fiction-film craze of the 1950s, and it was also adapted by DC for the first issue of *Strange Adventures*.

The comic book works well because the science is sound, if not the dramatic aspects, such as a rushed takeoff to beat a court injunction.

Joe Sweeney, the comic relief of the crew played by Dick Wesson in the film, consistently cracks wise about Brooklyn.

Just one copy. **8.0** **Then 10¢ NOW $275**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
574	165	
596	375	
➥Turok		
617	155	
631	165	
656	200	
➥Turok		
659	45	179
709	225	
➥The Searchers		
721	165	
➥Capt. Kangaroo		
732	150	
735	200	
➥Crusader Rabbit		
790	175	
➥Wings of Eagles		
826	225	
➥Spin and Marty		
878	225	
➥Peanuts		
882	165	
892	200	
➥Maverick		
905	200	
➥Annette		
912	190	
➥Leave It to Beaver		
944	165	
➥Sinbad		
956	180	
➥Ricky Nelson		
969	165	
➥Peanuts		
991	30	123
998	175	
➥Ricky Nelson		
1015	150	
➥Peanuts		
1018	200	
➥Rio Bravo		
1025	225	
➥Disneyland		
1028	225	
➥Rawhide		
1034	35	136
1047	185	
➥Gyro Gearloose		
1048	165	
➥Horse Soldiers		
1066	125	113
➥77 Sunset Strip		
1085	175	
➥Time Machine		
1097	160	284
➥Rawhide		
1109	215	
➥Life of Donald Duck		
1110	295	
➥Bonanza		
1124	85	140
1128	400	
➥Rocky & Friends		
1152	265	
➥Rocky & Friends		
1154	440	
➥Santa Claus Funnies		
1166	235	
➥Rocky & Friends		
1168	95	295
1169	165	
➥Sherlock Holmes		
1173	240	
➥Twilight Zone		
1184	125	
➥Gyro Gearloose		
1202	150	264
➥Rawhide		
1208	225	440
➥Rocky & Friends		
1221	180	
➥Bonanza		
1230	120	
➥Voyage/Bottom Sea		
1231	130	103
➥Danger Man		
1245	150	
➥Sherlock Holmes		
1269	140	286
➥Rawhide		
1286	170	
➥Untouchables		
1288	150	
➥Twilight Zone		
1311	200	
➥Rocky & Friends		

Four-Star Battle Tales
DC, 1973

1	20	71
2	7	
3-5	6	

Four Star Spectacular
DC, 1976

1	12	44
2-6	7	

Frankenstein (Monster of)
MARVEL, 1973

1	40 △	154
2	15	56
3	9	
4	9	38
5	9	
6	7	50
7	7	
8	18	81
9	20	73
10	6	
11	5	55
12	5	33
13-14	5	
15	5	54
16-17	5	
18	5	39

Fray
DARK HORSE, 2001

1	3 ▽	9
2-8	3	

Freedom Fighters
DC, 1976

1	12	40
2-3	5	
4-15	4	

Freedom Force
IMAGE, 2005

1-6	3	

Freshmen
IMAGE, 2005
Seth Green series

1/Preview	7	
1/Linsner	4	
1/Migliari	3	
1/Perez	4	

From Beyond the Unknown
DC, 1969

1	45	
2	20	
3-6	15	
7	12	
8	12	49
9	12	
10	12	34
11	10	42
12-17	10	
18-25	8	

From Hell
TUNDRA, 1991
Alan Moore series

1	6	
2-10	5	
Gull Catcher:	1	7

Funky Phantom
GOLD KEY, 1972

1	24	
2	15	
3	10	41
4-5	10	
6-10	8	
11-13	6	

Funny Stuff
DC, 1944

1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	
51-59	26	
60-70	20	
71-79	16	

Fury
MARVEL, 2001

1	4	9
2-6	3	

Fury of Firestorm
DC, 1982

1	6	34
2-10	2	
11-61	1	
61/A	4	42
62-64	1	
Ann 1-4	2	

Futurama
BONGO, 2000

1	5	28
1/2nd-19	3	

Gambit
ETERNITY, 1988

1	4	17

Gambit
MARVEL, 1993

1	3	
CGC 9.8 avg		21
1/Gold	4	
2-4	3	

Gambit
MARVEL, 1998

1	3	
1/Variants	5	
2-4	3	
5-24	2	
25	3	
Ann '99-00	4	
Giant 1	5	

Gambit
MARVEL, 2004

1-12	3	

Gangbusters
DC, 1947

1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9	140	236
➥Lady Cop		
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	

Gatesville Company
SPEAKEASY COMICS, 2005

1	3	

Generation X
MARVEL, 1994

-1	2	
½-1	3	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995-9	4	
Special 1	5	
Holiday 1	4	

Gen13
IMAGE, 1994

-1-0	3	
1/3D	5	
1/13 variants	3	31
1/Puzzle	40	
2-10	3	
11	3	23
11/Variants	3	
12	3	
13	2	
13/Collector's	7	
14-24	3	
25	4	
25/Collector's	4	
26-49	3	
50	4	
51-77	3	
3D 1	5	
Anl 1	3	
Anl 1999-00	4	

George of the Jungle
GOLD KEY, 1969

1	35	276
2	24	

Ghostly Haunts
CHARLTON, 1971

20	6	
21-24	5	
25	5	33
26-30	5	
31-40	4	
41-58	3	

Ghost Rider
MARVEL, 1973

1	160 △	555
2	37	127
3	25	88
4	30	113
5	23 ▽	87
6	20	66
7	20	73
8	15	69
9	15	89
10	15 ▽	62
11	15	71
12	15	
13	15	42
14	15	45
15	12	38
16	12	33
17	12	39
17/30¢	20	
18	13	40
18/30¢	20	
19	12	38
19/30¢	20	
20	9	41
21	7	21
22	7	
23	7	49
24	7	
24/35¢	15	
25	7	24
25/35¢	15	
26	7	
26/35¢	15	
27-30	7	
31-34	6	
35	6	21
36-37	6	
38	6	44
39	6	
40	6	19
41-49	6	
50	12	49
51-53	5	
54	5	34
55	5	37
56	5	37
57-58	5	
59	5	24
60-62	5	
63	5	39

Grading News

Back Issue Comics offers "time capsules"

Back Issue Comix, Saginaw, Mich., has announced packaging for graded and ungraded comics. The two levels include:

• Time capsules. These are uncirculated comics purchased at the time of publication, stored in frozen conditions, and sold to customers with certificates of origin. These are offered at the Back in Time eBay store (**www.BicComix.com**) and are identified as RJTC (Reynold Jay's Time Capsule).

Anyone making a first-time purchase of a RJTC may return the comic at their own expense within three days for a full refund (limit one return).

• In-house graded comics in transparent frames. The enclosures take up around half the storage space and can be housed in standard comics boxes. Frames are made from 16-gauge vinyl and 3/8" rigid plastic.

Back Issue Comics will initially offer three grades: Uncirculated, which is defined as average condition, non-defective comics (they may have tiny defects inherent to 9.2-9.4 comics). The two other grades are 9.6 NM+ and 9.8 Mint/Near Mint. No mint copies are offered, as Back Issue Comics considers them candidates for third-party grading.

Whitman and 35¢ variants exist for #11; Whitman only for #12 — Razorback appears — Beetle appears — Whitman variant exists — Enforcers appear — Whitman variants exist — Whitman variants exist

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
OCT 77	NOV 77	DEC 77	JAN 78	FEB 78	MAR 78	APR 78	MAY 78	JUN 78	JUL 78	AUG 78	SEP 78	OCT 78	NOV 78	DEC 78
$4	$4	$4	$4	$4	$4	$4	$4	$4	$4	$3	$3	$3	$3	$3

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Hipira: The Little Vampire

Hipira, a fun-loving vampire child of indeterminate age (and gender), lives in the vampire city of Saruta, where the sun hasn't risen in 2,000 years. We watch as he/she explores his/her world, goes to school, and play pranks (like imitating a rooster to terrify the townspeople).

DH PRESS
WRITER:
KATSUHIRO OTOMO
ARTIST:
SHINJI KIMURA
COLOR • 48 PGS.
$13.95

Stories about little vampires that blend the gloomy with the cute are a dime a dozen, but what makes this pretty children's book from Dark Horse so unexpectedly smart is its deeply weird feel. As when we learn the village elder has been collecting human souls so he can wring them of sprites, because, if a vampire drinks sprites' blood, they go to Hell (which apparently is a good thing, if you're a vampire).

But, instead, his vortex produces a single, strangely sperm-like creature named Soul who instantly becomes Hipira's new best friend. Kids' books just weren't this weird (or interesting) when I was a kid. Though it never answers the most obvious question: Who, exactly, have these vampires been feeding on all this time?

★★★ — S.A. Bennett

www.dhpressbooks.com
ISBN: 1-59582-002-7

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Ghost Rider
CONTINUED
64 5
65 . . . . . 5 21
66-68 5
69 4
70 . . . . . 4 34
71-76 4
77 . . . . . 4 15
78-80 4
81 . . . . . 10 51

Ghost Rider
MARVEL, 1990
-1 2
1 . . . . . 4 ▽ 18
2-6 3
7-14 2
15 4
CGC 9.8 avg 23
16-27 2
28 3
29-30 2
31 3
32-49 2
50 3
50/Variant . . . 4
51-60 2
61 3
62-92 2
93 3
Ann 1 4
Ann 2 3

Ghosts
DC, 1971
1 . . . . . 100 301
2 35
3-5 17
6-10 12
11-12 10
13 . . . . . 10 74
14-19 10
20 . . . . . 10 39
21-30 6
31-39 5
40 6
41-47 5
48 . . . . . 5 13
49-50 5
51-66 4
67 . . . . . 4 17
68 . . . . . 4 19
69-70 4
71-95 3
96 . . . . . 3 23
97-112 3

Giant-Size Avengers
MARVEL, 1974
1 30
2 25
3 . . . . . 20 72
4 . . . . . 20 ▽ 63
5 . . . . . 15 62

... Captain America
MARVEL
1 . . . . . 20 69

... Captain Marvel
MARVEL
1 . . . . . 16 62

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

... Chillers
MARVEL, 1974
1 . . . . . 25 94
➥1st Lilith

... Chillers
MARVEL, 1975
1 20
2 . . . . . 15 54
3 15

... Conan
MARVEL, 1974
1 . . . . . 16 56
2 . . . . . 10 40
3 . . . . . 7 44
4 . . . . . 6 ▽ 17
5 6

... Creatures
MARVEL, 1974
1 . . . . . 25 85

... Daredevil
MARVEL, 1975
1 15

... Defenders
MARVEL, 1974
1 . . . . . 20 76
2 . . . . . 10 47
3 . . . . . 10 47
4-5 7

... Doc Savage
MARVEL, 1975
1 . . . . . 10 37

... Doctor Strange
MARVEL, 1975
1 . . . . . 15 49

... Dracula
MARVEL, 1974
2 22
➥was GS Chillers
3 15
4 . . . . . 15 56
5 . . . . . 20 71
➥1st Marvel Byrne

... Fantastic Four
MARVEL, 1974
1 20
2 . . . . . 12 46
3 . . . . . 10 30
4 12
5 . . . . . 10 36
6 . . . . . 10 32

... Hulk
MARVEL, 1975
1 . . . . . 23 83

... Invaders
MARVEL, 1975
1 . . . . . 15 △ 61
➥G.A. Subby origin

... Iron Man
MARVEL, 1975
1 . . . . . 17 79

... Kid Colt
MARVEL, 1975
1 27
2 . . . . . 20 142
3 . . . . . 20 76

... Man-Thing
MARVEL, 1974
1 . . . . . 15 57
2 9
3 . . . . . 12 44
4 . . . . . 10 ▽ 37
5 . . . . . 12 45

... Marvel Triple Action
MARVEL, 1975
1 15
2 . . . . . 12 45

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

... Master of Kung Fu
MARVEL, 1974
1 17
2 12
3 . . . . . 10 48
4 . . . . . 10 25

... Power Man
MARVEL, 1975
1 . . . . . 20 71

... Spider-Man
MARVEL, 1974
1 . . . . . 35 120
2 . . . . . 12 52
3 . . . . . 12 51
4 . . . . . 45 △ 169
➥Punisher app.
5 . . . . . 12 49
6 . . . . . 15 59

... Super-Heroes
MARVEL, 1974
1 . . . . . 25 ▽ 79

... Super-Stars
MARVEL, 1974
1 . . . . . 20 73

... Super-Villain Team-Up
MARVEL, 1975
1 . . . . . 17 64
2 . . . . . 10 38

... Thor
MARVEL, 1975
1 . . . . . 20 78

... Werewolf By Night
MARVEL, 1974
2 20
3 15
4 . . . . . 15 72
5 . . . . . 15 48

... X-Men
MARVEL, 1975
1 . . . . . 800 ▽ 1453
➥1st new X-Men
2 . . . . . 80 ▲ 120
3 5

G.I. Combat
DC, 1957
44 500
45 300
46 250
47 225
48-50 . . . 100
51-54 85
55 125
56-60 85
61-66 70
67 125
➥1st Tank Killer
68 400
69-86 70
87 300
➥1st Haunted Tank
88-100 . . . 55
101-110 . . 45
111-113 . . 38
114 75
➥Haunted Tank origin
115-120 . . 28
121-139 . . 22
140 . . . . . 22 150
141-145 . . 8
146-150 . . 10
151-160 . . . 8
161-180 . . . 7
181-195 . . . 5
196 . . . . . 5 19
197-200 . . . 5
201-228 . . . 4
229 . . . . . 4 30
230-250 . . . 4
251-257 . . . 3
258 . . . . . 3 15
259-288 . . . 3

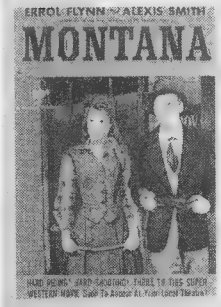
G.I. Joe, A Real American Hero
MARVEL, 1982
1 . . . . . 14 ▽ 32
CGC 9.8 avg 127
2 . . . . . 8 22
3 . . . . . 4 18
4 . . . . . 4 18
5 . . . . . 4 25
6 . . . . . 4 12
7-8 4
9 . . . . . 4 22
10 . . . . . 6 20
11 . . . . . 4 15
12 4
13 . . . . . 4 15
14 . . . . . 5 15
15-18 4
19 . . . . . 6 30
20 . . . . . 4 22
21 . . . . . 15 ▽ 84
➥Silent issue
22 4
23 . . . . . 4 10
24-25 4
26 . . . . . 4 27
27 . . . . . 4 16
28-33 4
34 . . . . . 4 9
35-45 4
46 . . . . . 4 10
47-52 4
53 . . . . . 4 20
54 4
55 . . . . . 4 13
56 . . . . . 5 7
57 3
58 4
59-74 3
75 . . . . . 3 11
76-94 3
95 . . . . . 3 20
96-149 . . . 3
150 . . . . . 3 20
151 . . . . . 3 19
152 . . . . . 7 31
153 . . . . . 7 ▽ 27
154 7
155 . . . . . 16 63
➥Low circulation
YB 1 3
YB 2-YB 4 . . 2
SP 1 . . . . . 20 90

G.I. Joe
IMAGE, 2001
1 . . . . . 3 15
CGC 9.8 avg 25
2 . . . . . 3 7
CGC 9.8 avg 18
3 . . . . . 3 10
4 4
5 . . . . . 3 6
6-22 3
22/Graham . 12
23-25 3

G.I. Joe
DEVIL'S DUE, 2004
26-35 3
35/Variant . . 4
36-42 3

G.I. Joe: America's Elite
DEVIL'S DUE, 2005
1 3
1/Conv 10

RETROVIEW
Fawcett Movie Comic #3 ♡ ★★★



Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Penciler: Uncredited
Inker: Uncredited
Cover photo: Errol Flynn, Alexis Smith

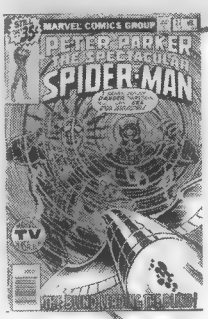
"Montana"

Australian sheepman Morgan Lane battles a cattle-ranching baron and his henchmen in 1890s Montana and wins the love of a stubborn cattle queen.

"Warning! Sheepherders passing this point will be shot on sight!" reads the sign in the splash panel, and that pretty much sums up the tone of one of the most rousing stories in the series of Fawcett movie adaptations. The art and reproduction are weak, though, taking much away from the issue's collectibility. In one of the odder final pages in any comic-book story, Alexis Smith's character, Maria Singleton, shoots Lane (Errol Flynn) in the shoulder, then realizes she loves him.

© Fawcett Publications

Low Grade copy: 9.4 — Then 10¢ NOW $110



△ #27

PETER PARKER THE SPECTACULAR SPIDER-MAN

Miller's first Daredevil

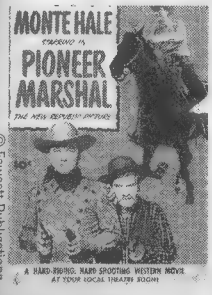
Before he became a sensation on the ongoing *Daredevil* series, Frank Miller's first Daredevil art appeared in the pages of *Spectacular Spider-Man*, specifically #27, where The Man Without Fear had to help a temporarily blinded wall-crawler.

image © 1979 Marvel Comics

	Whitman variants exist				Whitman variant exists; goes to 40¢			Origin of Iguana	Fights Lizard	
NM Price	26 JAN 79 $3	27 FEB 79 $12	28 MAR 79 $12	29 APR 79 $3	30 MAY 79 $3	31 JUN 79 $3	32 JUL 79 $3	33 AUG 79 $3	34 SEP 79 $3	35 OCT 79 $3

THE BOTTOM LINE

Fawcett Movie Comic #4 ★★★



© Fawcett Publications

Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Monte Hale, Paul Hurst

"Pioneer Marshal"

Marshal Ed Sherwood disguises himself as notorious gunslinger Ted Post to penetrate the "outlaws' paradise" of Santa Delores in Mexico.

"Aw, it's just a scratch, Sue! It doesn't need ..." Monte Hale's character Sherwood tells the woman whose love he has earned by the last panel in this adaptation of another Republic 60-minute quickie. To which her brother, who is being hauled back to Dallas to pay his debt to society, tells him, "For a smart marshal, you aren't very bright sometimes!" The story may not be complex, but it makes for a "derned good" comic-book adaptation, filled with action and romance.

Your CGC copy: **9.0** Then 10¢ NOW **$110**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
G.I. Joe & Transformers MARVEL, 1987		
1-2	1	
3	1	13
4	1	
G.I. Joe: Frontline IMAGE, 2002		
1	3	
1/Platinum	5	11
2-18	3	
G.I. Joe Order of Battle MARVEL, 1986		
1	1	18
2-4	1	
G.I. Joe/ Transformers IMAGE, 2003		
1	4	
1/Campbell	3	
1/Foil	9	
1/Graham	4	
1/Graham foil	6	
1/Miller	3	
2	3	
2/Sketch	12	
3-6/Reg	2	
3/Conv	4	
Girls IMAGE, 2005		
1	6	
1/Variant	4	
1/Sketch	5	
2	4	
2/Variant	5	
3-4	3	
Girls' Love Stories DC, 1949		
1	325	
2	165	
3	130	
4-11	110	
12-22	75	
23-32	48	
33-49	38	
50-71	30	
72-94	25	
95-105	20	
106-111	17	
112-123	15	
124-143	14	
144-164	9	
165-167	7	
168	7	71
169-180	7	
Give Me Liberty DARK HORSE, 1990 Miller, Gibbons series		
1-4	5	
GLA MARVEL, 2005		
1	5	
2-4	3	
G-Man IMAGE, 2005		
1	6	
Godland IMAGE, 2005		
1-2	3	
Godzilla MARVEL, 1977		
1	12 ▽	24
CGC 9.8 avg		91
1/35¢	15	
2	6	
2/35¢	15	
3	5	
3/35¢	15	
4-5	5	
6-10	4	
11	3	10
12-17	3	
18	3	19
19-24	3	
Gomer Pyle GOLD KEY, 1966		
1	40	
2	25	135
3	25	
Goofy Comics NEDOR, 1943		
1	125	
2	60	
3-5	45	
6-10	38	
11-19	32	
20-28	45	
29	45	94
30-35	38	
36-48	24	
Goon AVATAR, 1999		
1	15	
2	10	
3	10 ▽	48
Goon ALBATROSS EXPLODING, 2002		
1-1/Variant	10	
2-4	5	
Goon DARK HORSE, 2003		
1-13	3	
Gorgo CHARLTON, 1961		
1	200	
2	100	206
3	100	
4	75	
5	50	
6-10	40	
11-13	30	
14	30	54
15-16	30	
17-18	20	
19	20	57
20-23	20	
Gravity MARVEL, 2005		
1-3	3	
Gray Area IMAGE, 2004		
1	7	
1/Incentive	8	
1/SigSeries	20	
1/Conv	15	
2-3	6	
Great Comics GREAT COMICS, 1941		
1	500	415
2	285	
3	660	
➡Hitler story		
Green Arrow DC, 1988		
0	3	
1	4	14
CGC 9.8 avg		29
2	2	7
3	2	10
4-6	2	
7	2	10

I've Been Slabbed!

Steve Mortensen, Colossus Comics

Collecting CGC 9.8s

Collecting CGC 9.8s can be a profitable venture for those who choose the right issues to buy. Those new to the idea of collecting CGC 9.8-grade moderns might still ask, "Aren't all new books 9.8 or better?" Actually, no. Many new books only grade 9.4 or 9.6, even when intercepted before sitting on the shelf of a comics shop. It's harder to find Mint grades from some titles and publishers; I've mentioned before that many Marvel titles are particularly tricky because of printing and bindery flaws.

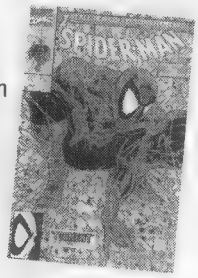
At shows and online, I continuously run into people who've just tried submitting new comics to CGC for the first time and are disappointed with the grades they received. This is why I recommend taking advantage of CGC's prescreening service (if you are sending a bulk of 50+ comics) or simply purchasing your desired titles already graded at CGC 9.8. This way you can guarantee that the books you receive will be in the condition you expect.

Spider-Man is a hugely popular collectible in CGC 9.8 comics. Of the top 30 CGC 9.8 comics with 15 or more auctions to date, Spider-Man titles make up nine of the highest average issue prices. *Ultimate Spider-Man* in particular is a favorite investment for the novice 9.8 collector; it's one of the most popular titles in our CGC 9.8 subscription service. It's one of the Marvel titles that's tough to complete in 9.8 — but that increases the rarity and, I believe, the investment value of these books for the future.

This Month's Slabbed Picks

• ***New Avengers* #1** (Spider-Man cover/McNiven variant). Our CGC 9.8 copies sold out at $250 each and prices seem to be holding strong.

• ***Amazing Spider-Man* #519.** Peter Parker and family move into the Avengers Tower. This book is still a bit of a sleeper but it may increase in desirability if proven to be rare in CGC 9.8 — and some retailers have had trouble getting #519 graded at that level. You can probably still pick one up in CGC 9.8 for $25-40.



• ***Ultimate Spider-Man* #64** and **#70**. These are two of the toughest issues in the series to grade. They sell in the $200-300 range because very few are available at CGC 9.8 or above. Good luck finding a nice copy in the back-issue bins; the bindery was really botched on these two.

• ***Spider-Man* #1** (1990 series, all covers). These #1 copies have held their value well in CGC 9.8. At $20-40, copies are still affordable to the beginner. It's one of my favorite Spidey covers, so I had to put it in here.

• ***Amazing Spider-Man* #300.** The demand for this comic in almost any grade is hot, but try to find one in CGC 9.8. Next to the *Ultimate Spider-Man* #1 white variant, it's the *Hulk* #181 of modern Spidey comics. I think that this book has much room to grow.

• ***Wonder Woman* #219** (1st print). Although this is Spider-Man month, I can't help but mention this comic. It flew off the shelves quickly and, with a 2nd printing on its way, CGC 9.8 copies will probably go for a premium.

Steve Mortensen *owns Colossus Comics (**www.colossuscomics.com**), which offers a CGC 9.8 subscription service and CGC 9.8 pre-orders for new comics. He can be reached at **steve@colossuscomics.com**.*

	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
		Fights Swarm	Fights Morbius		Fights Lizard	Fights Meteor Man	Torch appears	1st Belladonna		Fights Vulture	Fights Cobra; goes to 50¢		Becomes *Peter Parker, The Spectacular Spider-Man*		
	NOV 79	DEC 79	JAN 80	FEB 80	MAR 80	APR 80	MAY 80	JUN 80	JUL 80	AUG 80	SEP 80	OCT 80	NOV 80	DEC 80	JAN 81
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Illustration Magazine #13

Illustration Magazine is a treasure. Dan Zimmer, in his quest to educate readers (and collectors) about classic illustrators from the late 1800s to today, has created a magazine that oozes class. Glossy paper, high-quality reproductions, and insightful interviews with outstanding artists who have contributed to our culture in ways we never knew. These characterize every issue.

ILLUSTRATION
EDITOR:
DAN ZIMMER
ARTISTS:
VARIOUS
Color • 80 Pgs.
$9

Illustration Magazine #13 features a wide variety of art styles. The jazzy art of W.T. Benda (Wladyslaw Theodor) captured the essence of the 1920s and 1930s in addition to his Mask work. Alex Schomburg is discussed in detail, from his early beginnings in the National Service to the fine art of his later life. Family information, rare photos, and the cool, cool art of Schomburg make this article "must" reading for any Golden Age comics fan. Lee Brown Coye made his mark on commercial art and early science-fiction pulps with a style similar to Milton Knight and Michael Manning.

Go to art history school; read *Illustration Magazine*. Professor Zimmer, class is ready to begin.

★★★½ — **Tim Lasiuta**

www.illustration-magazine.com

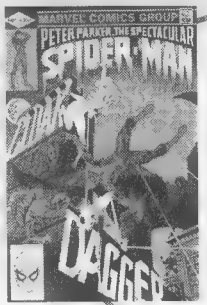
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Arrow CONTINUED		
8-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101	18	33
➥Death of O Queen		
102-124	2	
125	4	
126-136	3	
137	4	14
1000000	3	
Ann 1-7	4	
Green Arrow DC, 2001		
1-2	6	
3-42	3	
43	7	
➥Speedy HIV		
44	4	
45-53	3	
Green Goblin MARVEL, 1995		
1	3	11
2	2	7
3-13	2	
Green Hornet Comics HARVEY, 1940		
1	4500	
2	1500	
3	1250	
4-6	1000	
7	900	
8	750	
9	900	
10	650	
11-19	600	
20	700	
21-31	400	
32-36	300	
37	300	468
38	300	
39	350	245
40-47	250	
Green Lama SPARK, 1944		
1	750	
2	475	
3	340	
4-5	240	
6	180	
7	180	326
8	180	
Green Lantern DC, 1941		
1	37500	
➥Grn Lantern origin		
2	7500	
3	5500	
4	4000	
5	2750	
6	2250	
7-10	2000	
11-20	1500	
21-30	1250	
31-34	1000	
35-38	1250	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Lantern DC, 1960		
1	4500	
➥1st Guardians		
2	1000	
3	600	
4-5	450	
6	400	
7-10	300	
11-12	200	
13	250	
14-16	175	
17	150	555
18-20	150	
21-24	125	
25	125	623
26	125	
27	125	486
28	100	387
29	100	318
30	100	443
31-33	75	
34	75	243
35	75	279
36	75	
37	75	265
38	75	305
39	75	221
40	350	1262
➥GA Lantern app		
41	75	253
42-46	75	
47	75	315
48	75	308
49	75	314
50	60	
51	60	173
52	80	286
53	55	
54	55	209
55	55	333
56	55	145
57	55	146
58	55	211
59	125	495
➥1st Guy Gardner		
60-62	50	
63	50	130
64	50	166
65	50	222
66	50	128
67	50	
68	50	225
69-71	50	
72	50	164
73	50	208
74-75	50	
76	375	2009
➥Green Arrow starts		
77	75	243
78	75	280
79	60	
80	60	201
81	60	208
82	60	227
83	60	187
84	60	206
85	50	192
86	60	215
➥Drug issue		
87	50 △	236
88	30	117
89	45	172
90	10 △	34
91-92	10	
93-96	9	
97	9	29
98-99	9	
100	10	39
101	9	
102-111	4	
112	8	
113-115	3	
116	8 △	31
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
140	2	
141	5	
➥1st Omega Men		
142-144	3	
145-149	2	
150	5	18
151-194	3	
195	4	15
196-205	2	
Special 1-2	3	
Green Lantern DC, 1990		
0	4	
1	7	22
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
CGC 9.8 avg		34
48-49	5	
50	5	19
CGC 9.8 avg		36
51-81	3	
81/Variant	4	
82-99	2	
100/Jordan	5	
100/Rayner	3	
101-149	2	
150	4	
151-174	2	
175	4	
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1-9	4	
Ann 1963	6	
Giant 1-3	5	
3D 1	5	
3D 1/Ltd.	17	
Green Lantern DC, 2005		
1	6	
2	4	
3	3	
Green Lantern: Rebirth DC, 2004		
1	10	19
CGC 9.8 avg		31
1/2nd	12	
1/3rd	4	
CGC 9.8 avg		21
2	6	
CGC 9.8 avg		21
2/2nd	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3	5	
CGC 9.8 avg		19
4	3	
CGC 9.8 avg		22
5	3	
6	3	
Grendel COMICO, 1983		
1	45	80
2	35	74
3	26	81
Grendel COMICO, 1986		
1	5	20
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	
Grim Ghost ATLAS-SEABOARD, 1975		
1	10	40
2-3	5	
Grimjack: Killer Instinct IDEA & DESIGN WORKS, 2005		
1-6	4	
Grimm's Ghost Stories GOLD KEY, 1972		
1	14	
2-5	8	
6-10	6	
11-30	4	
31-42	3	
43-44	4	
45-54	3	
55-60	5	
Grimoire SPEAKEASY COMICS, 2005		
1-4	3	
Groo The Wanderer PACIFIC, 1982		
1	7	
CGC 9.8 avg		37
2	5	
3-4	4	
5-8	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Guardians MARVEL, 2004		
1-5	3	
Guardians of the Galaxy MARVEL, 1990		
1-24	2	
25	3	
25/Variant	3	
26-29	2	
30-35	1	
35/Variant	3	
36-38	1	
39	3	
40-47	1	
48-50	2	
50/Variant	3	
51-61	2	
62	3	
Ann 1-4	3	
Gunhawks MARVEL, 1972		
1	50	180
2	18	
3-7	8	
Halloween CHAOS, 2000		
1	3	13
Hanna-Barbera Super TV Heroes GOLD KEY, 1968		
1	58	
➥Herculoids		
2	36	76
➥Birdman		
3	36	
4-5	30	
6-7	35	
Happy Days GOLD KEY, 1979		
1	20	69
2-3	10	
4	10	40
5-6	10	
Harbinger VALIANT, 1992		
0	4	18
0/Pink	65 ▽	56
CGC 9.8 avg		200
1	30	42
2	8	19
3	8	



△ #64

PETER PARKER, THE SPECTACULAR SPIDER-MAN

Mutant misadventures

A new pair of mutants, Cloak and Dagger, were introduced in *Peter Parker, The Spectacular Spider-Man* #64 (Mar 82).

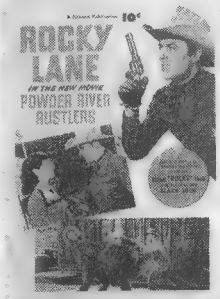
Cloak had the power to teleport anyone anywhere with his enveloping black wrap, while Dagger could shoot solid light projectiles.

image © 1982 Marvel Comics

THE BOTTOM LINE

	White Tiger appears	Fights Tinkerer	Frank Miller covers begin		Fights Jack O'Lantern		Frank Miller covers end		Fights Beetle
	51	52	53	54	55	56	57	58	59	60
	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81	AUG 81	SEP 81	OCT 81	NOV 81
NM Price	$3	$3	$3	$3	$3	$5	$3	$3	$3	$3

RETROVIEW
Fawcett Movie Comic #5 ★★★½



Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Allan "Rocky" Lane, Gerry Ganzer

"Powder River Rustlers"

Railroad detective Allan "Rocky" Lane paves the way for the coming of the iron horse to El Dorado by defeating an unusual crook: the town's nefarious tailor.

This action-filled 60-minute Republic gem — acclaimed as one of Lane's best efforts — boasts perhaps the best cover of all Fawcett movie adaptations. The white background makes it an absolute gem! Nugget Clark, played in bravura style by Eddy Walter, does one of his best comic-relief jobs, telling tall tales that complicate Lane's job and work well in the comic-book adaptation. The art is uneven and the story can be difficult to follow, but there's a wonderful two-page centerspread.

© Fawcett Publications

No COA: copies **Then 10¢ NOW $110**

Fawcett Movie Comic #6 ★★★

© Fawcett Publications

Fawcett
Co. 1950 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Vaughn Monroe, Ella Raines

"Singing Guns"

The "dread outlaw Rhiannon" has his whiskers trimmed by a doctor-minister who tries to convert him into "peace officer John Gwynn."

This unusual film was one of Republic's better attempts to turn out a 91-minute "A" Western, but the film — based on a pulp story by Max Brand — has never been given much recognition. It makes for an outstanding comic-book story, though, with an even better cover highlighted by a pretty blue background and a clever gun-themed logo. Walter Brennan's character, Dr. Mark, and Ward Bond's Sheriff Jim Caradac steal the film from love interest Ella Raines.

Average copy: 6.5 **Then 10¢ NOW $110**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4	11	19
5	10	
6	9	
7	7	3
8-10	4	
11	2	
12-28	1	
29	2	
30-34	1	
35	2	
36-38	1	
39	3	
40	4	
41	5	

H.A.R.D. Corps
VALIANT, 1992

1	1	20
1/Gold	12	
2-5	1	
5/ComicDef	5	
6-17	1	
18	2	
19-25	1	
26-28	2	
29	3	
30	5	

Hardy Boys
GOLD KEY, 1970

1	28	
2	18	
3	18	38
4	18	28

Harley Quinn
DC, 2000

1	4	
	CGC 9.8 avg	21
2-10	3	
11	2	
12	3	
13-22	2	
23-38	3	

Harvey
MARVEL, 1970

1	50	180
2	18	
3	8	
4-6	6	

Hate
FANTAGRAPHICS, 1990

1	8	
2	5	
3-6	4	
7-30	3	

Haunted
CHARLTON, 1971

1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	

Haunt of Fear
E.C., 1950

1	2750	
2-3	1000	
4	750	
5	550	
6	425	
7-9	400	
10	375	
11-13	300	
14	450	
15	300	
16	300	1052
17-18	300	
19	375	
20	300	
21-28	250	

Haunt of Horror
MARVEL, 1974

1	8	108
2	6	
3-5	5	

Have Gun, Will Travel
DELL, 1960

4	38	
5	38	109
6-10	35	
11-14	28	

Hawk & the Dove
DC, 1968

1	60	
2	40	121
3	40	
4	40	129
5	40	212
6	30	88

Hawkman
DC, 1964

1	475	1687
2	200	869
3	75	264
4	200	
➥1st Zatanna		
5	65	238
6	65	257
7-9	65	
10-12	50	
13	40	122
14	40 △	186
15	40	
16-19	36	
20-27	32	

Hawkman
DC, 2002

1	3	11
2	3	9
3-40	3	
41	5	
42	4	
43	3	

Heavy Metal
METAL MAMMOTH, 1977

1	20	92
2-3	10	
4-11	7	
12-194	5	

Hellblazer
DC, 1988

1	10 ▽	35
2	5	15
3-13	4	
14-26	3	
27	9	20
➥Gaiman story		
28-39	3	
40	4	
41	6	
➥1st Ennis story		
42-46	4	
47-49	3	
50	4	
51-74	3	
75	4	
76-199	3	
200	5	
201-210	3	
Ann 1	6	
Special 1	5	
Bad Blood: 1-4	3	
Lady Const: 1-4	3	
Books/Magic: 1-2	4	
Papa Midnight: 1-4	3	

Hellboy
DARK HORSE

Seed/Destr: 1	6	
Seed/Destr: 2-4	4	
Colossus: 1-2	3	
Box Evil: 1-2	3	
XMas 1997:	4	
Conq Worm:	4	
Corpse/Shoes:	4	
Halloween '97:	4	
3rd Wish: 1-2	3	
Wolves/St. Aug:	5	
Wake Devil: 1-5	4	
Seed/Destr: 1	6	
Weird Tales: 1-8	3	
Island: 1-2	3	

Hell Michigan
FC9 PUBLISHING, 2005

1-2	3	
1/Ashcan	4	

Hercules
MARVEL, 2005

1-5	3	

Hercules Unbound
DC, 1975

1	12	45
2	7	
3	4	
4-12	3	

Hero at Large
SPEAKEASY COMICS, 2005

1	3	

Hero Camp
IMAGE, 2005

1-3	3	

H-E-R-O
DC, 2003

1	3	12
2-22	3	

Heroes, Inc. Presents Cannon
ARMED SERVICES, 1969

1	13	14
	CGC 9.8 avg	54
2	10	

Hero for Hire
MARVEL, 1972

1	125	452
2	30	54
3	14	
4	12	
5	12	49
6	12	54
7-9	9	
10	8	35
11-12	9	
13	9	52
14	9	34
15	9	26
16	9	

Hex
DC, 1985

1	5	17
2-18	2	

Hollywood Funny Folks
DC, 1950

27	90	
28-30	70	
31-37	50	
38	40	143
39-49	40	
50-60	30	

Hong Kong Phooey
CHARLTON, 1975

1	40	151
2	20	
3-9	10	

Hot Stuff Little Devil
HARVEY, 1957

1	450	
2	200	
3	150	
4-5	100	
6-10	75	
11-20	60	
21-30	40	
31-40	25	
41-44	20	
45	20	100
46-50	20	
51-70	15	
71-100	10	
101-121	7	
122-145	5	
146-177	3	

Hot Wheels
DC, 1970

1	45	279
2	30	
3-5	24	
6	30	

House of M
MARVEL, 2005

1	5	
1/Quesada	30	
1/DirCut	4	
1/Gatefold	5	
2	3	
2/Dodson	25	
3	6	
➥Hawkeye returns		
3/Cassaday	20	
4	3	
4/Peterson	15	
5	5	
5/McKone	15	

CBG Trendwatcher

John Tinkess, Another Dimension

HEATING UP

Our top-selling book for July has also quickly become our best-selling comic this year: ***All-Star Batman and Robin*** #1. The rest of our best-seller list is dominated by the *Infinite Crisis* mini-series along with *House of M, Astonishing X-Men, New Avengers, Young Avengers, Green Lantern,* and *JLA.* With such big events in the Marvel and DC universes right now, we're finding that titles outside of the core storyline are having a harder time attracting readers, so many recent series such as *Hercules, Spellbinders, New Warriors, Human Race,* and *Son of Vulcan* have been selling below expected levels.

We expected a significant drop off in sales of the *Marvel Knights Spider-Man* title after the conclusion of the Mark Millar/Terry Dodson run, but the new creative team of Reginald Hudlin and Billy Tan have done a great job of maintaining interest. There has also been keen interest in the upcoming *Friendly Neighborhood Spider-Man* by Peter David. Sales of *Amazing Spider-Man* have been in a steady decline since the Gwen Stacy storyline last year. The effect this story had on previous continuity didn't sit well with most longtime readers and resulted in many fans dropping the book.

The first issue of Joss Whedon's *Serenity* flew out of the store, and subsequent reorders have been moving quickly. *Hellboy: The Island* sold significantly higher than previous mini-series, so it would appear that the movie's success has had a lasting effect on sales of the comic. *Zombie King* #0 sold out quickly, despite some questionable content forcing us to rack it behind the counter.

House Picks

This month we take a look at several key Spider-Man titles:

Essential Spider-Man Vol. 1
Spider-Man: The Death of Captain Stacy
Spider-Man: The Death of Gwen Stacy
Spider-Man: Blue
Ultimate Spider-Man Vol. 1

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078****.*

	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	Moonstone appears	Goes to 60¢	Fights Molten Man	1st Cloak & Dagger	Fights Kraven	Fights Electro	Fights Kingpin		Cloak & Dagger appear		Gun control story	Fights Doc Ock	Fights Owl	Black Cat appears	Giant
	DEC 81	JAN 82	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82	OCT 82	NOV 82	DEC 82	JAN 83	FEB 83
NM Price	$3	$3	$3	$5	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

JSA: Black Reign

Regular readers may note that my grade for this trade paperback is higher than the one I gave the corresponding issues of *JSA* when I Retroviewed the series. This is a case in which the whole exceeds the sum of the parts. One can't just read *JSA* #56-58 without *Hawkman* #23-25. It's like reading every other chapter of a novel or watching every other *Star Wars* movie. But put it all together? Ah, that's better.

DC
WRITER:
GEOFF JOHNS
ARTISTS:
VARIOUS
COLOR • 144 PGS.
$12.99

"Black Reign," the tale of Black Adam's liberation of his Middle Eastern homeland, sounds not unlike the U.S. liberation of Iraq. Political conservatives may not appreciate placing Bush and Black Adam in similar roles, but it's not a black-and-white presentation. We don't see Black Adam and Company as invaders; the people of Khandar welcome their involvement. Atom Smasher is as sincere in his position as the rest of The JSA are in theirs; he's only placed in the role of "bad guy" because he disagrees with the majority.

This arc's also a particularly good example of *Hawkman* done really well.

★★★½— Jack Abramowitz

www.dccomics.com

△ #90

PETER PARKER, THE SPECTACULAR SPIDER-MAN

Secret Wars* comes to *Spectacular

While *Amazing Spider-Man* showcased Spider-Man's new black costume (acquired in *Marvel Super-Heroes Secret Wars* #8), *Spectacular Spider-Man* readers were introduced to Peter's new duds in #90 (May 84). The Black Cat's new powers also made their debut this issue.

image © 1984 Marvel Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
House of Mystery		
DC, 1951		
1	2000	
2	850	
3	600	
4-5	450	
6-10	350	
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143	175	611
➥J'onn J'onzz starts		
144	75	253
145-155	50	
156	75	
➥1st Robby Reed		
157-159	50	
160	90	313
➥1st S.A. Plastic Man		
161	35	
162-171	32	
172	32	112
173	32	
174	50	
175	45	
176-177	24	
178	45	
➥N. Adams art		
179	60	
➥1st Wrightson art		
180-181	25	
182	18	
183	25	
184	18	
185	30	130
186	75	272
➥Wrightson art		
187	20	
188	30	
189-190	20	
191	25	
192	20	
193	25	99
194	30	
195	45	160
➥Wrightson swamp man		
196	20	
197	20	106
198	20	71
199	20	
200	20	84
201	20	
202	14	60
203	14	
204	20	
205-206	12	
207	40	138
➥Wrightson art		
208	12	
209	10	
210	10 △	49
211-213	10	
214-220	6	
221	12	80
222	6	
223	6	36
224	35	159
225-226	18	
227	27	
228-229	18	
230-242	5	
243	5	21
244-250	5	
251-253	4	
254	4	59
255-259	4	
260-274	3	
275	3	17
276-298	3	
299	3	14
300	3	15
301-321	3	
House of Secrets		
DC, 1956		
1	1500	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23	100	
➥1st Mark Merlin		
24-30	80	
31-50	65	
51-60	52	
61	125	
➥1st Eclipso		
62	60	
63-65	50	
66	65	
➥Eclipso cover		
67	40	
68-79	36	
80	45	
81	55	
➥1st Abel		
82-84	20	
85	32	
86	20	
87	45	
➥Wrightson art		
88	40	313
89	40	192
90	40	227
91	40	
92	450	1677
➥1st Swamp Thing		
93-94	25	
95	25	96
96	25	
97	25	152
98	25	86
99	25	70
100	27	99
101	18	
102	18	67
103	18	
104	18	42
105	18	
106	18	89
107	18	48
108-111	18	
112	18	77
113	10	
114	10	87
115	10	
116	10	52
117-122	10	
123	10	34
124-130	10	
131	10	29
132-138	10	
139	10	48
140	10 △	34
141	10	
142-154	7	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
House of Yang		
CHARLTON, 1975		
1	15	29
2-6	10	
Howard the Duck		
MARVEL, 1976		
1	15 ▽	50
2	5	22
3	4 ▽	22
3/30¢	20 △	42
4	2	
4/30¢	20	
5-11	2	
12	7	29
13	5	23
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17	2	
17/35¢	15	
18-32	2	
33	3	
Ann 1	4	18
Howard the Duck		
MARVEL, 2002		
1	4	17
2-6	3	
Howdy Doody		
DELL, 1950		
1	425	
2	185	
3	125	
4-5	100	
6	125	
7-10	75	
11-20	55	
21	40	128
22-30	40	
31-38	36	
H.R. Pufnstuf		
GOLD KEY, 1970		
1	55	209
2-3	40	
4-6	35	
7	25	141
8	25	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Hulk		
MARVEL, 1999		
Continues in Incredible Hulk v2		
1	4	17
1/Sunburst	5	21
1/Gold	4	73
2-7	3	
8	3	31
9-11	3	
Hulk (mag)		
MARVEL, 1978		
10-15	7	
16	7	23
17-21	7	
22	5	
23	5	16
24-27	5	
Hulk: Destruction		
MARVEL, 2005		
1	3	
Hulk: Gray		
MARVEL, 2003		
1	5	
CGC 9.8 avg		24
2	5	
3	5	
CGC 9.8 avg		14
4	5	
5	5	
CGC 9.8 avg		11
6	5	
Hulk Smash		
MARVEL, 2001		
1	3	
2	3	5
Human Fly		
MARVEL, 1977		
1	3	19
CGC 9.8 avg		89
1/35¢	15	
2	2	
2/35¢	15	
3-19	2	
Human Race		
DC, 2005		
1-6	3	
Human Torch		
MARVEL, 1940		
1	32000	32
2	7400	
3	4800	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4	3400	
5	4650	
6-7	2100	
8	3400	
9	2100	
10	2750	
11-15	1850	
16-20	1250	
21-30	1025	
31-38	850	
Human Torch		
MARVEL, 1974		
1	9	
2	4	
3-8	3	
Hunter-Killer		
IMAGE, 2004		
0	1	
0/Ltd.	5	
0/Autographed	20	
0/Conv	6	
1/Campbell	3	
CGC 9.8 avg		21
1/Hairsine	4	
1/Silvestri	5	
2/Silvestri	3	
2/Linsner	4	
3	3	
Hypothetical Lizard		
AVATAR, 2005		
1	4	
1/Wraparound	5	
1/Platinum	12	
1/Tarot	4	
2	4	
2/Wraparound	5	
Iceman		
MARVEL, 1984		
1	4	
CGC 9.8 avg		29
2-4	3	
Identity Crisis		
DC, 2004		
1	12	
CGC 9.8 avg		25
1/Sketch	225 ▽	150
CGC 9.8 avg		609
1/DF	15	
CGC 9.8 avg		21
2	6	
CGC 9.8 avg		25
3	0	
CGC 9.8 avg		27

Gladiator appears | Fights Doc Ock | J. Jonah Jameson solo story | Punisher appears | Hobgoblin appears

NM Price	76 MAR 83 $3	77 APR 83 $3	78 MAY 83 $3	79 JUN 83 $3	80 JUL 83 $3	81 AUG 83 $3	82 SEP 83 $3	83 OCT 83 $7	84 NOV 83 $3	85 DEC 83 $5

THE BOTTOM LINE

RETROVIEW
Fawcett Movie Comic #7 ★★★★

Fawcett
Ca. 1950 • 32 pp.
Writer: Uncredited
Pencils: Bob Powell
Inks: Powell
Cover photo: Allan "Rocky" Lane, Eddy Waller

"Gunmen of Abilene"

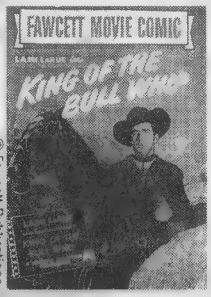
Allan "Rocky" Lane aids elderly sheriff Nugget Clark in ridding Blue Valley of outlaws after the crooks discover a vein of gold under the town.

This 60-minute Republic Western had an old plot but a new, sentimental twist, making for one of the best comic-book stories in the series. Lane is hired to replace elderly Marshal Nugget Clark, played as usual by Eddy Waller, but Rocky doesn't want to hurt Nugget's feelings, so he pretends to be only his deputy. In one of the best finishes to appear in one of Fawcett's Westerns, Lane slugs one "slab-sided polecat," as he calls him, four times to avenge four different types of deaths.

© Fawcett Publications

Last CGC copy: 9.2 Then 10¢ NOW $110

Fawcett Movie Comic #8 ★★★



© Fawcett Publications

Fawcett
Dec 1950 • 32 pp.
Writer: Uncredited
Pencils: Bob Powell
Inks: Powell
Cover photo: Lash LaRue

"King of the Bull Whip"

Lash LaRue disguises himself as El Azote, an outlaw who specializes in the bullwhip, in order to smoke the real El Azote out of hiding.

Although the cover was fairly pedestrian, this is among the most collectible of the series because of the appeal of the character, the art, and a strong, fast-paced story.

The story adapted Lash LaRue's 60-minute film, his first under the Western Adventure banner and released by tiny Real Art to many of the nation's small-town theaters. This is the only one of the 35 Fawcett movie adaptations to carry advertising on the back cover (other than #11).

Best CGC copy 9.0 — Then 10¢ NOW $110

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4	6	
CGC 9.8 avg		29
5	6	
CGC 9.8 avg		21
6	6	
7	6	
CGC 9.8 avg		27
7/DF Morales	15	
7/DF Turner	25	

Identity Disc
MARVEL, 2004

1-5	3	

Imaginaries
IMAGE, 2005

1-3/A cover	3	
1-3/B cover	3	

Impact
E.C., 1955

1	225	
2	125	
3	90	
4	90	311
5	80	286

Impulse
DC, 1995

1	4	13
2	4	
3-5	3	
6-64	2	
65-89	3	
1000000	4	
Ann 1	5	
Ann 2	4	

Incredible Hulk
MARVEL, 1962

-1	2	
1	13000	
➥1st Hulk		
2	3500	
3	2000	
4-5	1750	
6	2250	
102	150 ▽	473
103	100	365
104	75	271
105	70	236
106	50	180
107	50 ▽	164
108	50	140
109	50	138
110	50	177
111	50 ▽	118
112	50 ▽	129
113	40	156
114	40	
115	40 ▽	148
116	35	109
117	35	120
118	35	162
119	35 △	115
120	35	122
121	35	137
122	55	194
➥Thing vs. Hulk		
123	30	89
124	30	114
125	30	96
126	25	102
127	25	64
128	25	86
129	25	66
130	25	80
131	30 ▽	117
132	25	91
133	20 △	86
134	16 ▽	62
135	16	55
136	16	
137	20	95
138	20	81
139	20	76
140	20	84
➥Harlan Ellison		
141	20	260
➥1st Doc Samson		
142	20	92
143	20	109
144	20	71
145	20	183
146	20	
147	20	88
148	20	53
149	20	72
150	20	54
151	20	62
152	25	83
153	20	
154	20 △	81
155	20 △	59
156	20	59
157-158	20	
159	20	79
160	20	68
161	30	108
162	55 ▽	192
➥1st Wendigo		
163	15	55
164	15	
165	15	54
166	15	58
167	15	53
168	15	
169	15	59
170	15	44
171	15	88
172	25	88
➥X-Men app.		
173	15	51
174	15 ▽	38
175	15	54
176	15	46
177	17	62
178	17 ▽	62
179	16	48
180	180 △	642
➥Wolverine cameo		
181	750 ▽	2007
➥1st Wolverine story		
181/Ace	5	17
CGC 9.8 avg		30
182	100 △	311
➥2nd Wolverine		
183	12	45
184	10	
185	10	28
186	10	30
187	10	
188	10	67
189	10	45
190	10	30
191	8 △	55
192	8	33
193	8	49
194	8 △	27
195	8 ▽	40
196	8	41
197	8	51
198	8	36
198/30¢	20	
199	8	33
199/30¢	20	
200	11 ▲	40
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	
206	7	31
207	7	
208	7	28
209	7	
210	7	20
211	7	33
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	

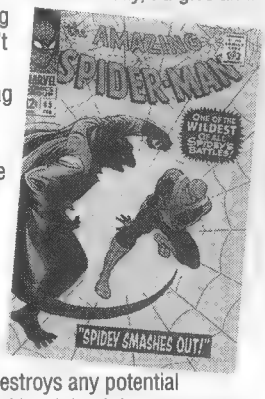
CBG Trendwatcher

Michael Tierney, Collector's Edition

HEATING UP

We've had the best summer sales since 1994. While these sales were nowhere near the levels of 1993 and '94, July alone was my fourth-best month since those halcyon days.

Where did the sales increase come from? Personally, I'd give an increase in the quality of content the nod for being one major reason for the turnaround. But I don't think that's the only cause of this effect. For years now, DC has been good about overprinting comics and bringing sold-out issues back into print with variant second editions. Now Marvel has followed suit, with reorders becoming more readily available and with variant second printings following the unexpected sell-outs of hot books.

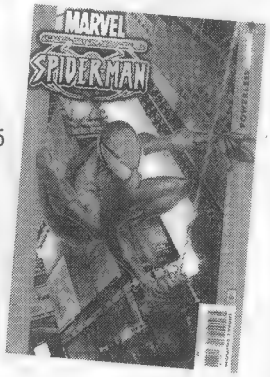


This contributes to customer satisfaction. And satisfied customers buy more comics than those who are disappointed. Manufacturing collectibles through instant short-run sell-outs increases the value of back issues, but it destroys any potential for new sales growth. I'm glad to see that Marvel has joined the move away from this philosophy, and, as a result, it is now also benefiting from the increased sales of meeting consumer demand. It's a win-win scenario for everyone.

Back-issue sales continue to reflect new comics sales. DC is becoming more competitive each month with Marvel in Silver Age sales. While new comics sales have lagged this year for Spider-Man titles (ever since the debacle of the history rewrite of Gwen Stacy, which was a major fiasco in my area), the sales of Silver Age *Amazing Spider-Man* remain strong.

KEY SALES

Key sales (all unslabbed):
Amazing Spider-Man #4 GD- $116
Amazing Spider-Man #8 GD+ $133
Amazing Spider-Man #13 VG- $123
Amazing Spider-Man #129 VG+ $85
Amazing Spider-Man #299 NM $24
Amazing Spider-Man #300 NM $95
Amazing Spider-Man Annual #1 VG+ $120
Batman #260 (Joker Cover/Story) VF- $30
Captain Action #1 VG+ $20
Daredevil #1 GD+ $295
Fantastic Four #10 GD $40
Fantastic Four Annual #1 VG+ $70



Heavy Metal magazine #1 NM $35
Jason and the Argonauts #1 VG+ $24
Origin #1 NM $35
Our Army at War #98 VG+ $25
Ultimate Spider-Man #1 VF+ $50
Uncanny X-Men #266 NM $30
Wow #25 VG+/FN- $86
Wow #47 FN $72
Wow #48 VG $47
Wow #50 FN+ $75

House Picks

SPINS A WEB, ANY SIZE
My top five Spider-Man picks:
1. ***Essential Amazing Spider-Man* Vol. 1**
2. ***Ultimate Spider-Man* Vol. 1**
3. ***Marvel Age Spider-Man* (all)**
4. ***Essential Amazing Spider-Man* Vol. 2**
5. ***Ultimate Spider-Man* Vol. 2**

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222.***

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$5
	Asst. Editor Month	Spidey reveals ID		Fantastic Four appears	New costume	Fights Blob	1st The Answer		Cloak & Dagger appear; fights Silvermane				1st Spot		Giant

PRICE GUIDE KEY:
CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

The Legend of Isis: Beginnings

In ancient Egypt, Isis loves her betrothed Osiris and is transported to modern times by her evil sister (we see them engage in a gladiator girl fight essentially identical to the one from *The Mummy Returns*) where — nothing much happens.

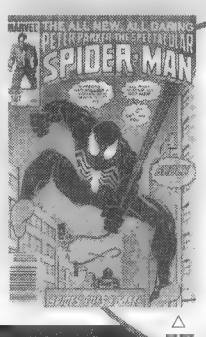
ALIAS
WRITERS: VARIOUS
ARTISTS: VARIOUS
COLOR • 88 PGS.
$9.99

While trying to find a way home, Isis makes a half-hearted stab at crime-fighting, meeting a well-intentioned cop in the process; at a museum, she finds her magic weapon, The Staff of Luxor, and uses it to defeat a monster. Then, suddenly, she's sucked into a mediocre super-team book where our lead gets buried by such Alias Comics "worthies" as *Atlas* and *The 10th Muse*.

In the end, the only thing we've learned about Isis is she's pretty (it's never even made clear whether she's supposed to be a warrior or a goddess), so it's impossible to empathize with her or her situation. I liked the cover, though, even if, as in the less attractive interiors, an ancient Egyptian warrior is made to look like a white Middle American pole dancer.

★★ — **S.A. Bennett**

www.aliascomics.net
ISBN: 1-93342-822-8



△ FN

PETER PARKER THE SPECTACULAR SPIDER-MAN

A friend passes

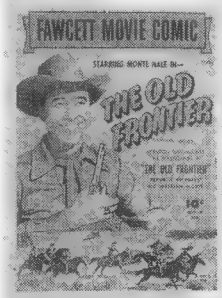
After years of being hunted by a majority of New York's police force, Spider-Man finally found an ally in Capt. Jean DeWolff, only to lose his friend in *Peter Parker, The Spectacular Spider-Man* #107 (Oct 85). The multi-part story was one of Marvel's early trade paperbacks.

image © 1985 Marvel Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Incredible Hulk CONTINUED		
215	7	
215/35¢	15	
216	7	
216/35¢	15	
217	7	
218	7	40
219-222	5	
223	5	19
224	5	22
225-230	5	
231	5	18
232	5	
233	5	22
234	5	
235	5	35
236-240	5	
241-248	4	
249	4	15
250	7	28
251-285	3	
286	4	
287-295	3	
296	5	
CGC 9.8 avg		23
297	4	
298-299	3	
300	4	
CGC 9.8 avg		35
301-302	3	
303	3	13
CGC 9.8 avg		21
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330	5	19
➥1st McFarlane		
331	5	22
332-334	5	
335	2	
336-339	3	
340	14 ▽	39
CGC 9.8 avg		211
➥vs. Wolverine		
341	4	14
342-349	2	
350	5	18
➥1st Dale Keown		
351-371	2	
372	3	12
373	2	13
374-375	2	
376	2	12
377	3	12
CGC 9.8 avg		32
378	3	
379	2	11
380-384	2	
385	4	12
386	3	
387-391	2	
392	3	
393	4	11
394	3	
395-399	2	
400	3	
CGC 9.8 avg		23
401-417	2	
418	2	13
418/Variant	3	
419	2	
420	2	4
421-425	2	
425/Variant	4	
426-448	2	
449	8	16
450	5	
451-474	2	
Ann 1	115	408
Ann 2	40 △	141
Ann 3	25	96
Ann 4	25	189
Ann 5	9	36
Ann 6	7	25
Ann 7	9	47
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11	3	10
Ann 12-19	3	
Ann 20	4	
Ann '97-98	3	
Ashcan 1	1	
Incredible Hulk MARVEL, 1999 Cont'd from Hulk		
12-20	3	
21-24	2	
25	3	25
26-33	2	
34	13 ▲	35
CGC 9.8 avg		68
➥Bruce Jones starts		
35	6	21
36	5	15
CGC 9.8 avg		31
37	5	14
38	5	12
39	4	13
40	4	10
41	4	
CGC 9.8 avg		24
42-44	3	
45	3	11
46	3	
47-49	2	
50	5	12
CGC 9.8 avg		36
51	4	14
52	3	
53	3	10
54	3	9
55-63	2	
64	3	9
65-66	2	
67-72	3	
73-74	2	
75-76	4	
77-82	3	
83	5	
➥House of M		
83/Variant	4	
➥2nd print		
84	3	
Ann 1999	5	
Ann 2000	4	
Ann 2001	3	
Incredible Hulk: The End MARVEL, 2002		
1	6	
CGC 9.8 avg		76
Incredible Hulk Versus Quasimodo MARVEL, 1983		
1	2	8
Incredible Hulk vs. Venom MARVEL, 1994		
1	3	14
Incredible Mr. Limpet DELL, 1964		
1	25	66

RETROVIEW
Fawcett Movie Comic #9 ★★



Fawcett
Feb 1951 • 32 pp.
Writer: Unidentified
Pencils: Boo Howell
Inks: Powell
Cover photo: Monte Hale

"The Old Frontier"

Monte Hale stars as Marshal Barney Regan, who must find a way to prove that an innocent doctor has been framed for two vicious murders.

Other than some nice art by Powell, this is a routine adaptation of a 60-minute Republic Western. It is, however, one of the most violent comics in the series, including two grisly knife murders.

The twist involves the culprit, "Pills" Fowler, who ultimately is undone by his mania for taking pills, even when he doesn't know enough about them.

"Pills" would have fit right into a *Dick Tracy* strip of the era.

© Fawcett Publications

Best CGC copy: 9.4 — Then 10¢ NOW $110

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Inhumans MARVEL, 1975		
1	8	32
2-4	4	
4/30¢	7	41
5	4	
6	3	
6/30¢	20	
7-9	3	
10	3	11
11	3	
11/35¢	15	
12	3	
12/35¢	15	
Special 1	4	
Intimates DC, 2005		
1-10	3	
Invaders MARVEL, 1975		
1	18 ▽	59
2	10	39
3-4	6	
5	5	19
6	5	24
6/30¢	20	
7	5	29
7/30¢	20	
8-9	5	
10-12	4	
13	4	19
14-16	4	
17	4	18
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	
20/35¢	10	
21	3	
21/35¢	6	
22	4	19
23-25	4	
26	4 ▽	15
27	4	19
28-29	4	
30	4 ▽	17
31	3	
32	3	31
33	4	
34	3	
35	3	20
36-40	3	
41	4	
Ann 1	12 ▽	64

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Iron Fist MARVEL, 1975		
1	35 △	148
2	12	35
3	10	38
4	8	29
4/30¢	20	
5	8	32
5/30¢	20	191
6	8	41
6/30¢	20	
7	8	45
8	8	47
9	8	49
10	8	41
11	8	44
12	8	44
13	8	39
13/35¢	10	
14	80 ▽	284
CGC 9.8 avg		1486
➥1st Sabretooth		
14/35¢	150	
15	27 ▲	92
➥X-Men app.		
15/35¢	75	
Iron Ghost IMAGE, 2005		
1-2	3	
Ironjaw ATLAS-SEABOARD, 1975		
1	9	16
2	6	22
3	6	
4	8	35
Iron Man MARVEL, 1968		
1	250 ▽	852
2	60 ▽	189
CGC 9.8 avg		590
3	60	177
4	60	193
5	55 ▽	198
6	50 △	145
7	50 ▽	168
8	40 △	145
9	90	182
10	42	151
11	35	127
12	35	118
13	27	79
14	27	119
15	27	82
16	27	144
17	27	96
18	25	75
19	25	91

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
20	25	104
21	20	82
22	20	64
23	20	65
24-25	20	
26	20	69
27	20	70
28	20 △	75
29	20	
30	20	51
31	15	
32	15	66
33-34	15	
35	15	69
36	15	62
37	15	64
38	15	
39	15	70
40	15	49
41	12	
42	12	53
43	35	144
➥1st Guardsman		
44	12	
45	15	54
46	15	59
47	35	131
➥Barry Smith art		
48-49	12	
50	12	44
51	17	55
52	10	
53	10	61
54	16	
55	110 ▽	406
➥1st Thanos		
56	15	53
➥Starlin art		
57	15	
58	15	35
59	15	
60	15	70
61	15	
62	15	71
63-65	15	
66	15	69
67	15	39
68	10	50
69-72	10	
73	10	31
74	10	40
75	10	30
76	10	54
77	10	30
78-79	10	
80	10	33
81	10	36
82	10	22

	101	102	103	104	105	106	107	108	109	110
		Goes to 65¢	Fights Killer Shrike		Origin of Rocket Racer	Wasp appears		Jean DeWolff dies		Daredevil appears
NM Price	APR 85 $3	MAY 85 $2	JUN 85 $2	JUL 85 $2	AUG 85 $2	SEP 85 $2	OCT 85 $2	NOV 85 $2	DEC 85 $2	JAN 86 $2

Fawcett Movie Comic #10 ★★

© Fawcett Publications

Fawcett
Apr 1951 • 32 pg.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Monte Hale, Paul Hurst

"The Missourians"

Monte Hale, playing Marshal Bill Blades, frees Dorado, Texas, from the grip of a gang from Missouri and prevents theft of money to build a church.

This is one of many long-forgotten 60-minute Republic "B" pictures. Unless you are a completist of the Fawcett series, this is also one of the least memorable entries among the 35, although the plot involving saving a church is a little offbeat. The art is less than noteworthy, and the blue cover is among the least attractive in the series, in contrast to the orange cover featured in Monte Hale's adventure as a different marshal in the previous issue.

Near Mint copy 9.2 — Then 10¢ NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
83	10	
84	10	35
85	10 ▽	23
85/30¢	20	
86	10	42
86/30¢	20	
87	10	
87/30¢	20	105
88	10	34
88/30¢	20	
89	10	34
89/30¢	20	
90-91	10	
92	10	19
93	10	28
94	10	35
95	10	24
96	10	29
97	10	39
98	8	32
99	8	30
99/35¢	15	
100	12	47
100/35¢	18	
101	7	
101/35¢	12	
102	7	
102/35¢	12	
103	7	
103/35¢	12	
104	7	47
105	7	32
106	7	
107	7	16
108	7	
109	7	35
110-113	7	
114	7	19
115-122	7	
123	7	18
124-125	7	
126	7	20
127	7	
128	7	33
➥Alcoholism issue		
129	7	24
130-149	5	
150	7	22
151-153	5	
154	7	17
155	5	
CGC 9.8 avg		25
156	5	19
157-159	5	
160	7	
161-170	5	
171-181	3	
182	4	
183-185	3	
186	4	
187-191	3	
192	4	
193-195	3	
196	3	16
197-200	3	
201-224	2	
225-232/A	3	
233	2	17
234	2	
235	2	17
236-237	2	
238	2	17
239-243	2	
244	3	
245-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Ann 1	27	133
Ann 2	20	89
Ann 3	10 ▽	32
Ann 4	4	
Ann 5-10	3	
Ann 11-13	2	
Ann 14-15	3	
Ashcan 1	2	

Iron Man
MARVEL, 1996
Heroes Reborn

1	3	
1/Variant	3	
2-13	2	

Iron Man
MARVEL, 1998

1	4	
1/Variant	4	
2	2	
2/Variant	3	
3-12	2	
13	3	
14-45	2	
46	4	
47-49	2	
50	3	
51-66	2	
67-83	3	
84	8	
➥Disassemble		
85	5	
86-89	3	
Ann '98-00	4	
Ann 2001	3	

Iron Man
MARVEL, 2004

1	4	
2-4	3	

Iron Man & Sub-Mariner
MARVEL, 1968

1	100	364

Iron Man: House of M
MARVEL, 2005

1	5	
1/Variant	4	
➥2nd print		
2	3	

I Spy
GOLD KEY, 1966

1	55	1005
2	40	
3-4	33	
5	33	158
6	33	

Jackpot Comics
ARCHIE, 1941

1	3000	
2	1250	
3	1000	
4	3850	
➥Archie starts		
5	1600	
6	800	
7-8	450	
9	450	1585

Jamboree Comics
ROUND, 1946

1	70	215
2	35	120
3	35	

Jingle Jangle Comics
EASTERN COLOR, 1943

1	225	
2	200	
3	175	
4	150	
5-6	125	
7-9	100	
10-12	80	
13-15	75	
16-18	60	
19	50	67
20-25	50	
26-29	45	
30-35	40	
36-39	35	
40-42	30	

JLA
DC, 1997

1	6	19
CGC 9.8 avg		51
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-74	2	
75	4	
76-99	2	
100	4	
101-106	2	
➥Post ID Crisis		
107-108	5	
➥Post ID Crisis		
109-114	2	
115	10	
➥ID Crisis follow-up		
116-117	3	
1000000	2	
Ann 1	6	
Ann 2	5	
Ann 3	4	
Giant 1-3	5	

JLA/Avengers
MARVEL, 2003
Also see Avengers/JLA

1	7	13
CGC 9.8 avg		19
3	6	
CGC 9.8 avg		18
3/2nd	7	

JLA: Classified
DC, 2005

1	5	
2-10	3	

Joe Palooka
HARVEY, 1945

1	240	
2	160	
3-4	90	
5	135	
➥Simon/Kirby issue		
6-7	95	
8-10	75	
11-14	55	
15	75	
➥Humphrey origin		
16-20	55	
21-30	44	
31-44	38	
45-51	32	
52-59	28	
60	28	121
61	26	
62	42	
63-80	26	
81-115	24	
116-118	34	

John Carter, Warlord of Mars
MARVEL, 1977

1	8	20
CGC 9.8 avg		61
1/35¢	15	
2	4	
2/35¢	8	
3	3	
3/35¢	8	
4	3	
4/35¢	8	
5	3	
5/35¢	8	
6-28	3	
Ann 1-3	2	

Johnny the Homicidal Maniac
SLAVE LABOR, 1995

1	13	
2	9	
3	7	
4	6	
5	5	
6-7	4	
Special 1	20	

Johnny Thunder
DC, 1973

1	12	31
2-3	8	

Joker
DC, 1975

1	16 ▽	44
2	12	26
3	8	
4	8	24
5	8	
6	7	
7	7	47
8	7	
9	7	30

CBG Trendwatcher

William Insignares, Demolition Comics

In July, Marvel's *House of M* and all its crossovers were top sellers for us. Many customers bought multiples of each copy, and the variants were hot as well.

HEATING UP

DC Infinite Crisis cross-overs and tie-ins were about equal with House of M's sales, customer excitement, and positive buzz.

A top-selling Spider-Man title this year was ***Spider-Man: Break-Out.*** The mini-series sold well throughout its entirety. *Spider-Man House of M* sold well, as did *Toxin.* Many of our customers had positive comments about Toxin as a new villain. I wish Marvel Adventures Spider-Man would find its rightful audience.

Angel and ***Serenity*** scored high marks with us and our customers. They both sold well and many fans wanted all the multiple variant covers of each issue.

House Picks

SPIDER-MAN MUST-HAVES

This month, we'll give you retailer recommendations for Spider-Man trades:

1. ***Spider-Man: Death Of Gwen Stacy***
2. ***Spider-Man: Kraven's Last Hunt***
3. ***Daredevil/Spider-Man***
4. ***Spider-Man: Made Men***
5. ***Spider-Man: Strange Encounters***

On the other hand, I was hoping for a better sell-through on Mr. T. We scheduled a big promotion for this comic. It was a few weeks late, and many fans did not seem to care enough about his return to buy it. Five e-mails to AP Comics inquiring about the comic's status went unanswered.

William Insignares runs ***DemolitionComics.com*** *in Tampa, Fla., which he bills as "the world's first multi-lingual international comics super store." He can be contacted at* ***(813) 832-2692*** *or* ***comicsgonewild@aol.com****.*

	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125
	Secret Wars II tie-in	Christmas story			Dr. Strange appears	Sabretooth appears	Dr. Strange appears		Sabretooth appears				Fights Blaze	Fights Doc Ock	Spider-Woman appears
	FEB 86	MAR 86	APR 86	MAY 86	JUN 86	JUL 86	AUG 86	SEP 86	OCT 86	NOV 86	DEC 86	JAN 87	FEB 87	MAR 87	APR 87
NM Price	$2	$2	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Lorelei

Originally published in 1993, this collection tells the story of how a sexy photographer named Laurel O'Hara becomes Lorelei, a succubus who steals the souls of child abusers and other lowlifes. The small paperback collects

STARWARP
WRITER:
STEVEN A. ROMAN
ARTIST:
DAVID C. MATTHEWS
B/W • 142 Pgs.
$9.95

Lorelei: The Perfect Beast #1-6, as well as a new prologue. The basic story revolves around Laurel and her encounter with Arioch (whose origin is unclear, although he seems to be a long-lived supernatural being who creates succubae out of nubile young women). The latest is Marlene, a stripper who is the subject of many of Laurel's photographs. While we are introduced to the main characters in the six chapters included here — and it's obvious where the story is headed — Lorelei herself doesn't appear.

That's just one of the faults of this collection, which, unfortunately, didn't age well. Steven Roman has gone on to write a number of mainstream comics since self-publishing Lorelei, and, while the writing here is passable, the story moves much too slowly and is overly reliant on sophomoric innuendo and gratuitous nudity. David Matthews and Kevin Tuma's art improves as the chapters progress, though the earlier pages are amateurish.

★★ — Timothy J. Wood

www.starwarpconcepts.com

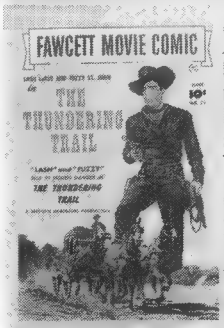
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Jonah Hex		
DC, 1977		
1	28 ▽	105
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	
Journey into Mystery		
MARVEL, 1952		
-1	2	
1	3100	84
2	950	
3-4	700	
5	800	
6-9	450	
10	450	19
11	450	
12	350	25
13-17	350	
18	350	24
19-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83	4500	
➥1st Thor		
83/Golden	60	238
84	725	
85	450	
86	400	
87	600	3145
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-95	130	
96	130	1562
97	325	1632
98	120	
99	105	
100	115	
101	150	1338
102-104	75	
105	75	800
106	75	1116
107-108	75	
109	90	
110-111	75	
112	210	3751
➥Thor vs. Hulk		
113	75	995
114	75	
115	90	
116	75	
117	70	706
118	70 ▽	845
119-120	70	
121	70	265
122	70	1118
123	70	
124	70	237
125	70	
503-521	2	
Ann 1	150	1179
Journey into Mystery		
MARVEL, 1972		
1	17	69
2-3	7	
4-5	6	
6-19	5	
JSA		
DC, 1999		
1	5	20
CGC 9.8 avg		22
2-36	3	
37	4	
38-49	3	
50	4	
51-57	3	
58	4	
59-66	3	
67	7	
➥Identity Crisis tie		
68	5	
69-70	4	
71	3	
72	4	
73	5	
➥Inf. Crisis tie		
74	4	
➥Inf. Crisis tie		
75-76	3	
Ann 1	5	
JSA: All Stars		
DC, 2003		
1-6	3	
7	4	
8	3	
JSA: Classified		
DC, 2005		
1/Conner	7	
1/Hughes	10	
1/Sketch	5	
➥Hughes, 2nd print		
Judo Girl		
ALIAS, 2005		
0/Conv	8	
1/Balan	3	
1/Taylor	4	
2/Balan	3	
2/Taylor	4	
3/Balan	3	
3/Taylor	4	
4/Balan	3	
4/Miller	4	
Jungle Action		
MARVEL, 1972		
1	15	48
2-4	7	
5	35	123
➥Black Panther begins		
6	12	76
7	8	
8	15	55
9	7	
10-12	6	
13	6	25
14	6	30
15-16	6	
17-21	5	
21/30¢	20	
22	5	
22/30¢	20	
23-24	5	
Jungle Comics		
FICTION HOUSE, 1940		
1	4000	
2	1500	
3-4	1250	
5	1500	
6	650	
7	600	
8-10	545	
11-15	475	
16-20	425	
21-25	370	
26-30	340	
31-35	290	
36-40	250	
41-50	215	
51-60	200	
61-70	180	
71-80	165	
81-90	150	
91-97	140	
98	210	
99-100	140	
101-108	130	
109	130	307
110	130	
111-130	125	
131-150	115	
151-163	100	
Jungle Jim		
STANDARD, 1949		
11	60	
12-13	40	
14	40	105
15	40	
16-20	35	
Justice		
DC, 2005		
1/Heroes	5	
1/Villains	4	
Justice, Inc.		
DC, 1975		
1	3	13
2-4	2	
Justice League		
DC, 1987		
1	6	
2	3	
3	3	32
3/Ltd	10	50
4	3	
5-6	2	
Ann 1	3	
Justice League Adventures		
DC, 2002		
1	3	15
2-34	2	
Justice League America		
DC, 1989		
0-50	2	
51-68	1	
69	3	25
70-99	2	
100	3	
100/Variant	4	
101-113	2	
Ann 4-8	3	
Ann 9	4	
Ann 10	3	
Special 1-2	2	
Justice League Elite		
DC, 2004		
1	4	
2-11	3	
Justice League of America		
DC, 1960		
1	5000	
2	1250	
3	1000	
4	700	
5	600	
6-8	400	
9	1000	3888
➥JLA origin		
10	400	
11-15	250	
16-20	225	
21	350	
➥Earth-2 visit		
22	325	
23-30	150	
31	100	658
32	90	235
33	90	
34	75	291
35-36	75	
37	125	381
➥Supes vs. Cap. Mrv.		
38	125	495
39	125	
40	75	
41	75	266
42	60	
43	60	298
44	60	
45	60	339
➥1st SA Sandman		
46	110	
➥JSA app.		
47	95	336
48	140 ▽	403
➥Giant issue		
49	60	
50	60	216
51-52	60	
53	55	203
54	55	237
55	115	426
➥JSA team-up		
56	100	350
➥JSA team-up		
57-59	55	
60	55	208
61	55	178
62	55	
63	45	143
64	45	183
65	45	129
66	45	210
67	60	
➥Giant		
68	50	155
69	45	112
70	45	256
71	45	
72	45	227
➥Giant		
73-77	35	
78	35	126
79	35	
80	35	127
81	35	
82	45	152
➥G.A. Batman app.		

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

RETROVIEW
Fawcett Movie Comic #11 ★★



Fawcett
Jun 1951 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Lash LaRue

"The Thundering Trail"

Lash LaRue, in his usual marshal's role, rids the "Southwest" town of Prairieville (!) of its criminal element and gets the girl, too.

Fawcett didn't do many surreal covers, but this one is striking against a yellow background: a giant image of Lash, gun in one hand and bullwhip in the other, standing over a stagecoach. Unfortunately, the interior art is weak and the story isn't much better. Lash isn't given a chance to use his bullwhip until the final fight scene, and then hardly in a way that inspires excitement. The ad for Lash LaRue outfits on the back cover has expanded to include pants, jackets, hats, shirts, and ties.

© Fawcett Publications

Last CGC copy: 9.4 Then 10¢ NOW $80

△ #132

PETER PARKER, THE SPECTACULAR SPIDER-MAN

A foe falls

Learning he was dying, Kraven the Hunter decided to take down his archnemesis, Spider-Man, once and for all.

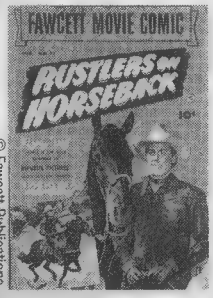
"Kraven's Last Hunt" was anything but, since, the wily jungle mercenary has returned several times since to bedevil Spidey.

image © 1987 Marvel Comics

Fights Lizard — Silver Sable appears — Fights Hobgoblin — "Kraven's Last Hunt," Pts. 3 and 6 — Title returns to *Spectacular Spider-Man*

	126	127	128	129	130	131	132	133	134	135
	MAY 87	JUN 87	JUL 87	AUG 87	SEP 87	OCT 87	NOV 87	DEC 87	JAN 88	FEB 88
NM Price	$2	$2	$2	$2	$3	$5	$4	$3	$2	$2

Fawcett Movie Comic #12 ★★★



© Fawcett Publications

Fawcett
Aug 1951 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Allan "Rocky" Lane

"Rustlers on Horseback"

Allan "Rocky" Lane, playing a marshal for a change, has a rip-roaring time while overcoming the plans of a huge gang.

The story isn't bad at all, but one has to wonder how anyone came up with such a remarkably redundant title for this 60-minute Republic oater. Is there any other way to rustle? Lane defeats what the biggest baddie calls "the biggest gang of raiders the West has ever seen." Rocky hears those chilling words while spying disguised as an outlaw. Fawcett apparently decided adaptations of Republic's "B" series heroes weren't selling well enough, because this is the last such adaptation.

Best Cat. copy: 9.4 **Then 10¢ NOW $80**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
83-84	30	
85 ➡Giant	40	136
86	25	
87	25	91
88	25	
89	25	93
90	25	
91	35	145
92	32	131
93 ➡Giant	25	
94 ➡Sandman origin	60 ▽	204
95	20	139
96	20	71
97	20	71
98	20	91
99	20	
100	65	241
101-102	20	
103	20	67
104-106	20	
107	25	81
108	25	76
109	20	
110	25	
111	25	118
112-113	25	
114	25	127
115	25	
116	25	89
117-119	15	
120	15	40
121-123	15	
124	15	53
125	15	
126-127	10	
128	10	29
129-130	10	
131	10	36
132	10	17
133-135	10	
136 △	10	48
137	20	72
138	7	30
139	7	
140 △	7	30
141-146	7	
147 △	7	32
148	7	
149	7	37
150	7	36
151	5	28
152	5	25
153	5	
154	5	25
155-156	5	
157 △	5	40
158	5	
159	5	35
160-192	5	
193 △	5	20
194-199	5	
200	7	25
201	3	
202	3	12
203-217	3	
218	4	
219	3	
220	4	
221-226	3	
227	4	
228-260	3	
261	4	
Ann 1	5	
Ann 2-3	4	

Justice Society Returns
DC, 2003

1	20	

Kabuki
MARVEL, 2004

1	4	
1/Variant	5	
2-4	3	
4/Hughes	4	

Kamandi Last Boy on Earth
DC, 1972

1 ▲	20	75
2	15	
3	10	45
4	8	38
5	8	32
6-8	8	
9	8	43
10	8	43
11	7	
12	7	31
13-14	7	
15	7	29
16-17	7	
18	7	32
19	7	
20	6	
21	6	22
22	6	
23	6	36
24-25	6	
26	6	40
27	6	37
28	6	
29	6	31
30	6	35
31 ▽	6	19
32	6	37
33-34	6	
35	6	37
36	6	30
37	6	
38	6	17
39-40	5	
41-59	4	

Karate Kid
DC, 1976

1	12	46
2-3	7	
4-15	5	

Karney
IDEA & DESIGN WORKS, 2005

1-4	4	

Ka-Zar
MARVEL, 1970

1	35 ▽	120
2	15	
3	15	109

Ka-Zar
MARVEL, 1974

1	17	59
2	7	24
3-7	5	
8-11	3	
12	3	35
13-14	3	
15	3	19
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-20	3	

Ka-Zar the Savage
MARVEL, 1981

1	5	21
2-34	2	

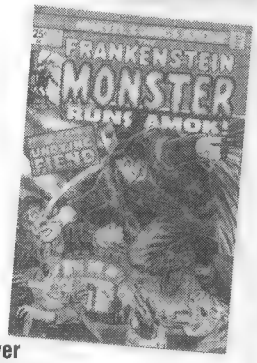
Ken Maynard Western
FAWCETT, 1950

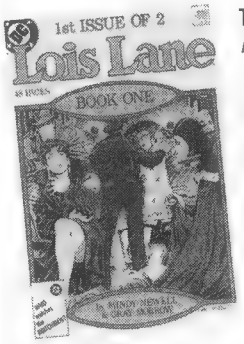
1	375	
2	265	
3	185	
4	165	
5	165	171
6-8	150	

CBG Trendwatcher

Chuck Rozanski, Mile High Comics

Top CGC-graded comics sold:
1. *Iron Man* #1 in 4.0, $263
2. ***Frankenstein* #13 in 9.6, $236** ➡
3. *Wolverine* (limited series) #1 in 9.6, $158
4. *Tales to Astonish* #89 (Mile High copy) in 9.2, $118
5. *MGM's Mouse Mousketeers* #8 in 9.0, $60
6. *X-Men* #180 in 9.8, $52
7. *Star Wars: Dark Empire* #1 in 9.6, $49
8. *Hearts of Darkness* #1 in 9.8 $38
9. *Legion of Super-Heroes* (1980) #293 in 9.8, $38
10. *Fantastic Four* #220 (Mile High copy) in 9.4, $32





Top Golden and Silver Age sold (all unslabbed):
1. *Shock Illustrated* (1955) #3 in VG, $750
2. *Avengers* #3 in VF, $578
3. *Detective Comics* #142 in F, $504
4. *Daredevil* #7 in VF, $378
5. ***Lois Lane* #1 in Fair, $343** ⬅
6. *X-Men* #4 in G, $281
7. *Fantastic Four* #48 in F, $280
8. *All-Star Comics* #57 in G, $252
9. *Amazing Spider-Man* #50 in VG, $247
10. *Journey into Mystery* #112 in F, $236

Top Modern comics sold (all unslabbed):
1. *Identity Crisis* #1 RRP in NM $585
2. *Amazing Spider-Man* #129 in VF, $382
3. *X-Men* #95 in VF, $171
4. *Daredevil* #168 in NM, $168
5. *Batman* #608 (2nd print, signed) in NM, $158
6. *Amazing Spider-Man* #129 in VG, $118
7. *Marvel Two-in-One* #1 in NM, $104
8. ***Avengers* #100 in VF, $98** ➡
9. *Amazing Spider-Man* #106 in NM, $90
10. *X-Men* #99 in VF $88

Top-selling comics (listed by unit leaders):
1. *Crisis on Infinite Earths* #1
2. *OMAC Project* #3
3. *Captain America* (2004) #6
4. *Batman* #641
5. *All-Star Batman and Robin* #1
6. *House of M* #1
7. *Batman* #640
8. *Teen Titans* (2004) #24
9. *Teen Titans* (1980) #55
10. ⬅ ***OMAC Project* #1 (3rd print)**

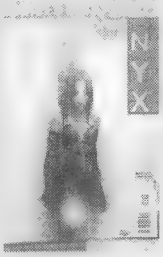
Chuck Rozanski *is the founder and owner of* ***Mile High Comics*** *in Denver. He can be reached at (800) 676-6423 or* ***www.milehighcomics.com.***

Jonah - Ken $

	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
		Fights Tarantula		Goes to $1	Origin of Tombstone	Punisher appears		Punisher appears	Fights Boomerang		"Inferno" tie-ins; 1st Hobgoblin III in #147		1st Carrion II	Fights Tombstone	
	MAR 88	APR 88	MAY 88	JUN 88	JUL 88	AUG 88	SEP 88	OCT 88	NOV 88	DEC 88	JAN 89	FEB 89	MAR 89	APR 89	MAY 89
NM Price	$2	$2	$2	$2	$2	$2	$2	$4	$2	$2	$2	$8	$2	$3	$2

Marvel Must Haves: NYX #1-3

Take the best, most introspective, and personal alternative comics; blend them into the Marvel universe; and decorate it with powerful, yet subtle, art. That is *NYX*.



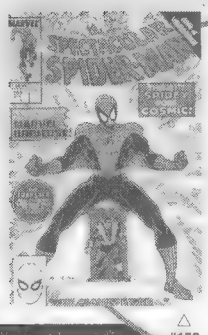
MARVEL
WRITER:
JOE QUESADA
ARTIST:
JOSH MIDDLETON
COLOR • 96PGS.
$4.99

NYX is the sadly heroic story of a girl traumatized by witnessing her father's brutal murder. Fast-forward and she's a teen-ager dealing with the sex, drugs, and violence involved in being an urban teenager, when, to complicate matters, she develops strange powers. Joe Quesada writes the tale's characters as surprisingly fresh and complex.

The art by Josh Middleton is a real treat. A comics artist must embrace many roles: in movie terms they'd be casting director, head of lighting, cinematography, and the nuances of directing. Josh Middleton takes the task seriously and deliberately. The "acting" is outstanding and the timing is effective — not to mention stunning use of color. Those who expected this to be another MAX title glorifying the shockingly seedy underbelly of the Marvel universe will discover that *NYX* is a profoundly intimate look at personal and familiar struggle. It has stunning art. Oh, yeah, and it introduces X-23.

★★★½ — **Mike Keeney**

www.marvel.com



△ #158

PETER PARKER THE SPECTACULAR SPIDER-MAN

A more powerful Spidey

Always one of the Marvel universe's most powerful heroes, Spider-Man achieved a cosmic boost to his power levels in *Spectacular Spider-Man* #158-160, when he acquired the Captain Universe powers for a short time during the "Acts of Vengeance" event.

image © 1989 Marvel Comics

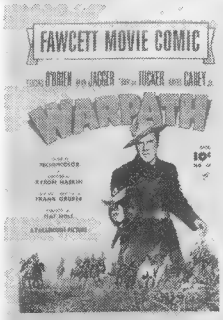
THE BOTTOM LINE

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED
Kid Eternity QUALITY, 1946		
1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	
Killraven MARVEL, 2001		
1	3	10
King Conan MARVEL, 1980		
1 △	5	22
2-10	2	
11-19	1	
Kingdom DC, 1999		
1-2	3	
Kingdom Come DC, 1996		
1-3	5	
4	5	18
King Kong GOLD KEY, 1968		
1	12	
Kiss Kiss Bang Bang CROSSGEN, 2004		
1	3	
CGC 9.8 avg		19
2-5	3	
Kobra DC, 1976		
1	9	29
2-7	3	
Kolchak: Tales of the Night Stalker MOONSTONE, 2004		
1-6/A cover	4	
1-6/B cover	4	
Kong the Untamed DC, 1975		
1	9	30
2-5	3	
Korak, Son of Tarzan GOLD KEY, 1964		
1	65	
2-5	45	
6-11	30	
12-18	25	
19-37	20	
38-45	17	
46 ▽	17	61
47-51	15	
52-59	10	
Kull and the Barbarians MARVEL, 1975		
1 △	16	61
2	4	38
3	5	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED
Kull the Conqueror MARVEL, 1971		
1	20	75
2	12	40
3	8	24
4	8	38
5	7	36
6-7	5	
8	5	28
9	5	51
10	5	
Kull the Conqueror MARVEL, 1982		
1	5	
2	3	
Kull the Destroyer MARVEL, 1973		
11-13	2	
14	2	28
15-16	2	
16/30¢	20	
17-21	2	
21/35¢	15	
22	2	
22/35¢	15	
23	2	
23/35¢	15	
24-29	2	
Lackluster World GEN. ERIC PUBLISHING, 2005		
1-3	4	
Lady Death CHAOS!, 1998		
1	7	25
1/Ltd.	9	
2-5	3	
5/Variant	4	
6-16	3	
Lancelot Link, Secret Chimp GOLD KEY, 1971		
1	30	102
2	17	
3-8	10	
Land of the Giants GOLD KEY, 1968		
1	30	112
2	18	
3-5	15	
Last Hero Standing MARVEL, 2005		
1-5	3	
Laurel and Hardy DELL, 1962		
1	30	
2	20	
3	20	64
4	20	
Leading Comics DC, 1941		
1	3500	
2	1100	
3	850	
4-5	675	
6-9	580	
10	580	1100
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	

RETROVIEW

Fawcett Movie Comic #13 ★★★



Fawcett
Oct 1951 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Edmond O'Brien

"Warpath"

John Vickers infiltrates the Seventh Cavalry seeking information on men who killed his fiancée, then earns both his spurs as a genuine soldier and finds a new love.

Edmond O'Brien wasn't normally a Western hero, but this movie, based on Frank Gruber's novel *Broken Lance*, makes for a solid comic-book adaptation, albeit one with a notably weak cover. What would be called "fragging" today is effectively dealt with, along with the emotions of soldiers trying in vain to warn Custer of the Indian trouble he faced in 1876 Montana. This is probably the most adult of all the Fawcett adaptations, since Paramount marketed this film as an "A" product.

© Fawcett Publications

Read this copy: 9.4 Then 10¢ NOW $80

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED
League of Extraordinary Gentlemen DC, 1999		
1	8	28
CGC 9.8 avg		52
1/Variant	5	
2	5	
3-5	4	
5/Recall	65	226
6	4	
League of Extraordinary Gentlemen AMERICA'S BEST, 2002		
1-6	4	
Legend DC, 2005		
1-3	6	
Legend of Isis ALIAS, 2005		
1	4	
1/B cover	3	
1/C cover	4	
2-3/A cover	3	
2-3/B cover	4	
Legends DC, 1986		
1-5	2	
6	3	
L.E.G.I.O.N. DC, 1989		
1-49	3	
50	4	
51-69	2	
70	3	
Ann 1-5	4	
Legion DC, 2001		
1-24	3	
25	4	
26-38	3	
Legionnaires DC, 1993		
0	2	
1	3	
2-49	2	
50	4	
51-64	2	
65-80	3	
1000000	4	
Ann 1-3	5	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED
Legion of Monsters MARVEL		
1	35	124
Legion of Super-Heroes DC, 1973		
1	15	52
2	8	
3	7	14
4	7	24
Legion of Super-Heroes DC, 1980		
259	4	
260-270	3	
271-296	2	
297	3	
CGC 9.8 avg		20
298-313	2	
Ann 1-3	3	
Legion of Super-Heroes DC, 1984		
1	5	
2-5	4	
6-36	2	
37	5	
38	5	14
39-63	2	
Ann 1-4	3	
Legion of Super-Heroes DC, 1989		
0	2	
1	3	
2-37	2	
38	3	
39-49	2	
50	4	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED
51-53	2	
54-99	3	
100	6	
101-108	2	
109-123	3	
1000000	4	
Ann 1	5	
Ann 2-7	3	
Legion of Super-Heroes DC, 2005		
1	4	
2-8	3	
Leonardo: Teenage Mutant Ninja Turtle MIRAGE, 1986		
1	4	16
Liberty Comics GREEN, 1945		
5-9	125	
10	90	
11	90	215
12-15	90	
Limited Collectors' Edition DC, 1973		
C-20 ➥Rudolph	32	
C-21	16	
C-22	14	
C-23	16	
C-24 ➥Rudolph	26	
C-25 ➥Batman	28	
C-27	16	
C-29	10	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

	151	152	153	154	155	156	157	158	159	160
	JUN 89	JUL 89	AUG 89	SEP 89	OCT 89	NOV 89	NOV 89	DEC 89	DEC 89	JAN 90
NM Price	$2	$2	$2	$2	$2	$2	$2	$5	$4	$2
		Fights Lobo Bros.	Fights Tombstone		Fights Puma	Fights Tombstone		Fights Electro	"Act of Vengeance;" cosmic-powered Spider-Man	

Fawcett Movie Comic #14 ★★★

© Fawcett Publications

Fawcett
Dec 1951 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Ronald Reagan, Rhonda Fleming

"The Last Outpost"

Brothers in the Confederate and Union armies battle in the Southwest over gold shipments until Indian attacks bring them together.

The cover featuring Reagan and Fleming from this major Pine-Thomas production for Paramount makes this among the most collectible Fawcetts. The rousing story and decent art are a bonus. Reagan plays Vance Britten, a brother who has left the woman he loves — Fleming, of course, playing the role of a widow — and split from his family to join the Confederate cause. Olympic athlete Bruce Bennett, who once played Tarzan under his real name of Herman Brix, plays Jeb Britten.

Best CGC copy: 9.0 — Then 10¢ NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
C-31	15	
C-32	10	
C-33	16	
C-34	12	
C-35	10	
C-36	16	
C-37	20	
➥Batman		
C-38-C-39	10	
C-40	12	
C-41-C-43	10	
C-44	12	
C-45-C-47	10	
C-48	12	
C-49-C-50	10	
C-51	12	
C-52	10	
C-57-C-59	14	

Lions, Tigers & Bears
IMAGE, 2005

1-3	3	

Little Audrey
HARVEY, 1945

25	125	
26-29	75	
30-40	50	
41	40	149
42-53	40	

Little Dot's Uncles and Aunts
HARVEY, 1961

1	70	
2	42	138
3	42	
4-5	36	
6-10	28	
11-35	22	
36-52	14	

Little Lulu
DELL, 1948

1	600	
2	300	
3	225	
4-5	200	
6-10	165	
11-20	125	
21-30	105	
31-38	90	
39	125	
40	90	
41-50	70	
51-60	60	
61-70	55	
71-80	45	
81-90	40	
91-99	35	
100	50	
101-120	30	
121-140	28	
141-160	25	
161-164	20	
165	70	148
➥...in Paris		
166	70	
➥Christmas Diary		
167-180	20	
181-200	15	
201-220	9	
221-240	6	
241-250	4	
251-257	3	
258-259	12	
260	325	
➥Sold only in packs		
261	45	
➥Sold only in packs		
262-265	12	
➥Sold only in packs		
266-268	15	
➥Sold only in packs		

Little Star
ONI, 2005

1-2	3	

Little Stooges
GOLD KEY, 1972

1	16	
2	12	
3	12	23
4-7	9	

Livewires
MARVEL, 2005

1-6	3	

Logan's Run
MARVEL, 1977

1	5	23
2-5	2	
6	4	53
➥Thanos back-up		
6/35¢	15	
➥Thanos back-up		
7	2	
7/35¢	15	

Loki
MARVEL, 2004

1	12	
CGC 9.8 avg		42
2	6	
3-4	4	

Lone Ranger
DELL, 1948

1	660	
2	360	
3	265	403
4-5	230	
6-7	195	
8	275	
➥Lone Ranger origin		
9-10	195	
11-20	138	
21-30	100	
31-40	75	
41-50	58	
51-60	50	
61-70	48	
71-80	38	
81-100	34	
101-111	30	
112	55	
113-117	45	
118	50	
119-145	45	

Lone Ranger in Milk for Big Mike
DELL, 1955

1	90	37

Lone Wolf and Cub
FIRST, 1987

1	6	18
2-3	4	
4-38	3	
39	6	
➥Giant-size		
40	3	
41-49	4	

Lost in Space
INNOVATION, 1991

1-12	3	
13	4	
13/Gold	5	
14-18	3	
Ann 1	3	26
Ann 2	3	
Special 1-2	3	

Love & Rockets
FANTAGRAPHICS, 2001

1	6	
2-9	4	
10	6	
11-14	5	
13-15	26	
16-20	20	
21-25	16	
26-30	12	
31-40	10	
41-50	6	
51-60	5	
61-135	4	

Magneto & Magnetic Men
MARVEL, 1996

1	2	14

Magnus, Robot Fighter
GOLD KEY, 1963

1	200	
2-3	125	
4-10	60	
11-13	35	
14	35	91
15	35	
16	35	125
17-20	35	
21-28	20	
29-45	10	
46	10	

Magnus Robot Fighter
VALIANT, 1991

0/card	40	32
0/no card	30	
1	10	24
CGC 9.8 avg		107
2	8	12
3	5	7
4	5 ▽	5
5	6	9
CGC 9.8 avg		84
➥Flip-book with Rai #1		
6	6	11
7-8	4	
9-10	3	
11	6	
12	20	24
➥1st Valiant Turok		
13-16	3	
17-21	2	
21/Gold	20	
22-25	2	
25/WSS	15	
26-35	1	
36	2	
37-43	1	
44	3	
45-54	2	
55-57	3	
57/error	10	
58-60	3	
61-62	4	
63	5	
64	12	21
YB 1	5	

Majestic
DC, 2005

1-8	3	

Man-Bat
DC, 1975

1	10	32
2	4	17

Man from U.N.C.L.E.
GOLD KEY, 1965

1	150	
2	75	
3-5	50	
6-19	35	
20	35	124
21-22	25	

Lucifer
DC, 2000

1	4	
2-49	3	
50	4	
51-65	3	

Lullaby: Wisdom Seeker
IMAGE, 2005

1-4	3	
1-2/B cover	4	

Machine Man
MARVEL, 1978

1	3	21
2-6	2	
7	2	14
8-17	2	
18	2	20
➥Alpha Flight app.		
19	13	
➥1st Jack O'Lantern		

Mad
E.C., 1952

1	5000	
2	1250	
3	725	2619
4	700	2200
5	1200	
➥Low distribution		
6-11	525	
12-18	425	
19	425	780
20	300	
21	300	435
22	300	782
23	300	1113
24	785	
➥1st magazine issue		
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	589
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	
71-80	36	
81-100	32	
101-120	18	
121	22	
122	18	
123-140	15	
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-200	5	
201-220	4	
221-260	3	
261-265	2	
266	2	18
267-342	2	
343-417	3	
418-457	4	

Mad Follies
E.C., 1963

1	250	
2	200	
3	150	
4	100	180
5-7	100	

Mad Super Special
E.C., 1970

1	90	
2	54	
3-5	44	
6-10	38	
11	26	
12	26	61

Original Art

Archie art bargains!

Archie is one internationally known cultural icon, star of radio and TV, whose original art literally can be bought for less than the current price of his comic books!

The best deal I found on eBay recently was $10.50 for a six-page story! That's about $1.75 a page!

There are smaller size stories and pages all over eBay that regularly go for $10 a page or less. Larger size Silver Age art goes higher but can often be found at $25 a page. In a market in which covers are soaring, I found on both Heritage and eBay small covers in the $50-$70 range and even Silver Age covers occasionally at under $100.

Dan DeCarlo art is more of a wild card, with some large pages ranging as high as $500. However, small covers, like the one shown above for which I paid $100, are regularly selling on Heritage's Internet-only Amazing Auctions for less than $75.

Art by Archie's creator **Bob Montana** goes higher — $100 or more for daily strips with the big prices going for 1940s comic-strip and comic-book art. Heritage regularly gets $900-$2,500 for 1940s Sunday pages, with two nice examples going for $8,625 and $23,000. Pre-1955 Archie art is rare .

However, if you just want a nice example of art featuring America's favorite (and oldest) teen-ager, it will cost less than buying a recent month's supply of Archie titles.

— George Hagenauer

Fights Hobgoblin III — Fights Carrion — Fights Beetle — Arranger dies — Crosses over with *Avengers* — Fights Puma — Doc Ock appears — 1st Corona

161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176
FEB 90	MAR 90	APR 90	MAY 90	JUN 90	JUL 90	AUG 90	SEP 90	OCT 90	NOV 90	DEC 90	JAN 91	FEB 91	MAR 91	APR 91	MAY 91
$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Modern Arf

Delightfully subversive, *Modern Arf* draws readers in with what they know — *Mad*'s Alfred E. Neuman and Jack Kirby — and then exposes those readers to visual comics delights they've never seen: the beautiful graphics of Italian artist Antonio Rubino, the 1906 worm's eye cartoons of Hy Mayer, the literally Hellish Sunday pages of Jimmy Hatlo's *Inferno*, and many more.

FANTAGRAPHICS
WRITER:
CRAIG YOE
ARTISTS:
VARIOUS
COLOR AND B/W
180 Pgs.
$19.95

Arf is a mix of articles, reprinted stories, and single cartoons as well as new and unpublished art — all on the theme of comics as art and the creative process. These range from a group of cartoons on creating art by everyone from *The Captain and the Kids*' Rudolf Dirks to Robert Crumb; to surrealistic mainstream comics by Jack Kirby and Klaus Nordling's *Lady Luck*; to articles by Milt Gross and a collection of early pre-*Mad* appearances of Alfred E. Neuman.

In an industry often divided by genres and periods, it is wonderful to see a book that celebrates all of comics' quirky genius. The integrating force behind the book and its beautiful design is the talented Craig Yoe. *Modern Arf* introduced me to three wonderful artists or series that I had never seen. This is one book that I hope will become a series.

★★★½ — Geo. Hagenauer

www.fantagraphics.com

△ #200

PETER PARKER THE SPECTACULAR SPIDER-MAN

Another Goblin bites the dust

After almost 20 years of fighting, Harry Osborn, the second Green Goblin, sacrificed himself to save his one-time friend, Peter Parker, when Spider-Man reminded him of their friendship in *Spectacular Spider-Man* #200. The special issue had a foil-embossed cover.

image © 1993 Marvel Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Manhunter DC, 2004		
1-4	3	
5	4	
➥Identity Crisis tie		
6	8	
7-13	3	
Manhunter: The Special Edition DC, 1999		
1	10	
Man-Thing MARVEL, 1974		
1	30 ▽	92
2	14 ▽	20
3	10	66
4	8	
5	10 ▽	29
6	5	30
7	5	37
8-10	5	
11-13	3	
14	3	47
15-19	3	
20	3	36
21-22	3	
Man-Thing MARVEL, 1979		
1	3 △	19
2-11	2	
Many Ghosts of Dr. Graves CHARLTON, 1967		
1	30	
2	18	
3	12	
4-10	10	
11-20	8	
21-45	6	
46-53	4	
54	6	
➥Byrne cover		
55-71	4	
72	5	
Marc Spector: Moon Knight MARVEL, 1989		
1	3	
2-7	2	
8-9	3	
10-18	2	
19-25	3	
26-31	2	
32-33	3	
34-49	2	
50	3	
51-54	2	
55	3	18
56-57	3	
58-60	2	
Special 1	3	
M.A.R.S. Patrol Total War GOLD KEY, 1966		
3	50	
➥Was Total War		
4	35	40
5	35	
6-10	25	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Adventure MARVEL, 1975		
1	8	25
2-3	5	
3/30¢	20	
4	5	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
Marvel Adventures: Fantastic Four MARVEL, 2005		
0-3	3	
... Spider-Man MARVEL, 2005		
1-6	3	
... The Thing MARVEL, 2005		
1	2	
2-3	3	
Marvel Age: Fantastic Four MARVEL, 2004		
1	3	
2-12	2	
... Fantastic Four Tales - The Thing MARVEL, 2005		
1	2	
... Hulk MARVEL, 2004		
1-4	2	
... Spider-Man MARVEL, 2004		
1	3	
1/FCBD	2	
2-4	3	
5-20	2	
... Spider-Man Team Up MARVEL, 2004		
1-5	2	
Marvel and DC Present MARVEL, 1982		
1	12	12
Marvel Chillers MARVEL, 1975		
1	12	46
2	7 △	17
3	10 ▽	45
4	7	30
4/30¢	20	
5	7	
5/30¢	20	
6	5	16
6/30¢	20	
7	5	
Marvel Classics Comics MARVEL, 1976		
1	7	
2	5	
3	5	8
4	5	14
5	5	
6-27	4	
28	8	21
➥1st Mike Golden art		
29-36	4	

RETROVIEW
Fawcett Movie Comic #15 ★★★

"The Man from Planet X"

When Earth is visited by a spaceship from an approaching planet, three science types on a Scottish island have different ways of dealing with a puzzling alien.

This might as well be the comic book from Planet X, due to its scarcity. Kurt Schaffenberger's art — so well executed on *Captain Marvel Jr.* and *The Marvel Family* and later on the likes of *Lois Lane* and *Superboy* — doesn't really fit on this weird, atmospheric story, however nicely rendered it may be. Three different eggheads, including a renegade mathematician, aren't quite sure what to make of The Man from Planet X, who ultimately meets his doom from a rocket-propelled grenade fired by the British army.

Fawcett
Feb 1952 • 32 pp.
Writer: Uncredited
Pencils: Kurt Schaffenberger
Inks: Schaffenberger
Cover photo: Manor at Field

© Fawcett Publications

No CGC copies

Then 10¢ NOW $750

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Collectible Classics MARVEL		
Amazing: 300	15	
CGC 9.8 avg		167
300/Autogr	30	
Avengers: 1	15	
G.S. X-Mn: 1	15	
X-Men: 1	15	
1/Autogr	30	
Marvel Collectors' Item Classics MARVEL, 1966		
1	125	
2	70	251
3	45	176
4	45	
5-6	30	
7	15	114
8-10	15	
11-17	12	
18	12 ▽	48
19	12	53
20	12	
21	15	
22	17	
23	20	
Marvel Comics Presents MARVEL, 1988		
1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	
Marvel Double Feature MARVEL, 1973		
1	40	140
2	20	
3	15	
4-8	10	
9-15	8	
15/30¢	20	
16	8	
16/30¢	20	
17	8	
17/30¢	20	
18	8	
19-21	6	
Marvel Family FAWCETT, 1945		
1	1100	
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-84	75	
85	75	198
86-89	75	
Marvel Fanfare MARVEL, 1982		
1	5	15
CGC 9.8 avg		35
2	3	18
3-5	3	
6-50	2	
51	3	
52-60	2	
Marvel Feature MARVEL, 1971		
1	125 ▽	380
2	60	173
3	30 △	89
4	25	87
5	10	40
6	10	32
7	10	35
8	10	
9	10 ▽	37
10	10	
11	55	180
➥Thing vs. Hulk		
12	35 ▽	99
Marvel Feature MARVEL, 1975		
1	10	43
2	3	33
3	3	19
4	3	
4/30¢	35	179
5	3	15
5/30¢	20	
6	3	36
7	3	31
Marvel Knights MARVEL, 2000		
1	4	
1/Variant	5	
2/Barreto	4	
2/Quesada	5	
3-15	3	
Marvel Knights MARVEL, 2002		
1-6	3	
Marvel Knights 2099 MARVEL, 2004		
Bl. Panther: 1	4	
DD: 1	4	
Inhumans: 1	4	
Mutant: 1	4	
Punisher: 1	4	
Marvel Knights 4 MARVEL, 2004		
1	4	
CGC 9.8 avg		22
2-21	3	
Marvel Knights Spider-Man MARVEL, 2004		
1	5	
CGC 9.8 avg		16
2	4	
3-4	3	
5	2	
6-16	3	
Marvel Mangaverse: Spider-Man MARVEL, 2002		
1	2	12
Marvel Movie Premiere MARVEL		
1	3	26

	Fights Vermin			Green Goblin II (Harry Osborn) appears					Goes to $1.25	Fights Vulture
177	178	179	180	181	182	183	184	185	186
JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Fawcett Movie Comic #16 ★★

© Fawcett Publications

Fawcett
Apr 1952 • 32 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Burt Lancaster, Jody Lawrence

"Ten Tall Men"

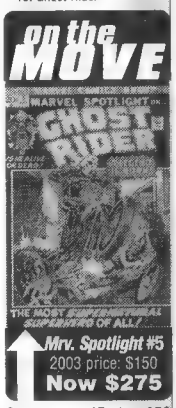
Sergeant Mike Kincaid of the French Foreign Legion puts down a Riff invasion — with the help of nine volunteers — and finds love in a finish that has everyone smiling.

This Columbia film, pretty much an "A" production from that studio, was obviously intended as a cliché-loaded spoof, just as several other playful Lancaster swashbucklers were during this period. But the comic book plays the story talky and straight, taking away from the humor intended for the film. The convoluted story would undoubtedly confuse most young readers, much less older ones. The cover, though, is an absolute gem of photo composition.

No CGC copies

Then 10¢ NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Mystery Comics MARVEL, 1939		
2	30000	
3	15000	
4	12500	
5	22500	
6-7	7500	
8	10000	
9	25000	
10	8000	
11	3800	
12	4000	
13	5000	
14-17	2500	
18	2250	
19-20	2500	
21	2000	
22-25	1700	
26-30	1475	
31-41	1325	
42-48	1125	
49	1450	
50	1125	
51-67	1000	
68-78	860	
79	810	
80	1275	
81	975	
82	2250	
83	810	
84	1250	
85	810	
86	890	
87	785	
88-91	950	
92	2500	
Marvel Nemesis: Imperfects MARVEL, 2005		
1	4	
2-4	3	
Marvel Premiere MARVEL, 1972		
1 ▽	35	119
2	12	40
3 ▽	30	102
➥Dr. Strange		
4	10	38
5	8	
6	8	47
7	15	58
8	10	43
9	6	28
10 △	9	42
11-12	5	
13	8	34
14	12	42
15 ▽	80	275
➥1st Iron Fist		
16	20	64
➥2nd Iron Fist		
17 ▽	12	41
18	12	45
19	10	36
20	10	34
21	10	46
22 △	10	32
23	10	22
24	10	31
25 ▽	15	49
26	4	15
27	10	38
28 ▽	13	51
29	3	
29/30¢	20	
30	3	15
30/30¢	20	
31	3	18
31/30¢	20	
32	3	16
33-36	3	
36/35¢	15	
37	3	
37/35¢	15	
38	3	16
38/35¢	15	
39	3	
40	3	20
41-49	3	
50	13	32
➥1st Alice Cooper		
51	3	
52	3	28
53-56	3	
57	5	20
58-61	3	
Marvel Presents MARVEL, 1975		
1	11	29
2	5	20
3 ▽	10	42
4	4	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7-10	4	
11	4	14
11/35¢	15	
12	4	
12/35¢	15	
Marvel Preview MARVEL, 1975		
1 ▽	15	45
2	50	172
➥Punisher origin		
3	10	
➥Blade app.		
4	7	
➥Blade app.		
5-24	5	
Marvels MARVEL, 1994		
0	4	
CGC 9.8 avg		29
1	5	16
2	5	13
3-4	5	
Marvel's Greatest Comics MARVEL, 1969 Was Marvel Collector's Item Classics		
23-31	15	
32	15	53
33	15	34
34	15	
35-37	10	
38-50	4	
51-63	3	
63/30¢	20	
64	3	
64/30¢	20	
65-70	3	
71	2	
71/35¢	15	
72	2	
72/35¢	15	
73	2	
73/35¢	15	
74-96	2	
Marvel 1602 MARVEL, 2003		
1	6	13
CGC 9.8 avg		32
2	5	
CGC 9.8 avg		16
3	5	
CGC 9.8 avg		24
4	5	
CGC 9.8 avg		19
5	4	
CGC 9.8 avg		18
6	5	
CGC 9.8 avg		16
7	4	
8	5	
Marvel 1602: New World MARVEL, 2005		
1	4	
Marvel Spotlight MARVEL, 1971		
1	25	85
2	130	475
➥1st Werewolf		
3	30	112
4	30 △	104
5	275 ▽	987
➥1st Ghost Rider		



Mrv. Spotlight #5
2003 price: $150
Now $275

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6	45 △	153
7	35 ▲	154
8	25 △	89
9	30 ▽	96
10	35	132
11	22 △	74
12	22	75
13	12	
14-15	10	
16-19	7	
20	5	
21	5	34
22	6	
23-24	5	
25-27	3	
27/30¢	20	
28	10 ▲	49
28/30¢	18	
29	9	30
29/30¢	15	
30-31	3	
32	20 △	46
➥1st Spider-Woman		
33	3	
Marvel Super Action MARVEL, 1977		
1	8 ▽	26
2	3	
2/35¢	15	
3	3	
3/35¢	15	
4	3	
5-37	2	
Marvel Super Action (mag) MARVEL, 1976		
1	35	124
Marvel Super-Heroes MARVEL, 1966 Was Fant. M'pieces		
12	95	343
➥1st Captain Mar-vell		
13	50 △	120
14	75	270
➥Reprints 1st Kirby		
15	42	140
16	25 △	54
17	30	89
18	40	263
➥1st Guardians		
19	20	66
20	35	167
21-26	12	
27	12	41
28	10	
29	10	26
30	10	
31	20	99
32	6	
33-45	5	
46-57	3	
57/30¢	20	
58	3	
58/30¢	20	
59-65	3	
65/35¢	15	
66	3	
66/35¢	15	
67-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		
Marvel Super-Heroes MARVEL, 1990		
1	4 ▽	176
2-15	3	
Marvel Super Heroes Secret Wars MARVEL, 1984		
1	3	15
CGC 9.8 avg		51
2	2	
CGC 9.8 avg		33
3	2	18
4	3	
CGC 9.8 avg		37
5	3	
CGC 9.8 avg		32
6	2	
CGC 9.8 avg		32
7	3	
CGC 9.8 avg		71
8	15 △	30
CGC 9.8 avg		101
➥1st black costume		
CGC 9.8 avg		25
9-10	2	
CGC 9.8 avg		20
11	3	11
CGC 9.8 avg		25
12	2	
CGC 9.8 avg		31
Marvel Super Special MARVEL, 1977		
1 ▽	85	261
➥Kiss		
2	8	33
3	8	
4	30	
➥Beatles		
5	55	210
➥Kiss		
6	7	
8	8	
9	7	
10	6	
11-15	5	
16	7	
17-41	4	
Marvel Tales MARVEL, 1964		
1	175	
2	85	270
3	45	
4	30	92

Original art

How to sell Archie art

Al Hartley's grandson recently contacted me. After successfully selling Hartley *Patsy Walker* art for more than $100 a page on eBay, he had put up two nice small Archie pages with Betty and Veronica at the beach.

They sold for $9.99 each.

After offering to buy a couple of pages of the girls in bikinis, I explained that prices were low because the Internet market was glutted with the smaller original Archie art, as hundreds of pages were created each month. I also pointed out that Archie, unlike Patsy Walker, was a household name and could be sold in other venues.

A friend faced with the similar problem of how to sell cheaper Archie art tried the consignment store in his neighborhood. He regularly got prices for unframed pieces after the commissions were paid that were *higher* than eBay without paying up-front fees.

Granted, the prices still were low — in the $25-per-page range. What sold best were recent daily pages or single-page gags, where the art was self-contained. However, he was surprised to also move several complete five- and six-page stories.

The buyers saw paying $35 for original art featuring a well-known comics character as a bargain. Many were bought as decorations for children's rooms. In the process, a number of new collectors were introduced to the joys of collecting original art.

— George Hagenauer

Fights Vulture — Silver hologram cover — Special edition bagged with copy of *Dirt* — X-Men appear — Green Goblin II dies — "Maximum Carnage," Pts. 5 and 9

187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202
APR 92	MAY 92	JUN 92	JUL 92	AUG 92	SEP 92	OCT 92	NOV 92	DEC 92	JAN 93	FEB 93	MAR 93	APR 93	MAY 93	JUN 93	JUL 93
$2	$2	$4	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$4	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Modern Masters: José Luis Garcia-Lopez

José Luis Garcia-Lopez is a gentleman. Interview him once, and you find that out pretty quickly. Garcia-Lopez is also an incredibly talented artist and creator in many media and applications. Cover art, pencils, advertising design, licensed character sheets, and imaginative storylines have all sprung from his fertile imagination.

TWOMORROWS
WRITER:
ERIC NOLEN-WEATHINGTON
ARTIST:
GARCIA-LOPEZ
COLOR AND B/W
128 PGS.
$14.95

TwoMorrows has captured the essence of Garcia-Lopez in its *Modern Masters* series, and, for that, fans should thank them.

Since his introduction to comic books in North America in 1974, Garcia-Lopez' work has captured characters at Charlton, DC, Marvel Comics, and many independent publishers. His sense of layout, anatomy, and artistic vision places him among the top illustrators.

Reading this book is like having your own personal question-and-answer session in his studio. Ask a question, he answers; talk about his *DC Presents* work and he pulls out pages. Ask to see some of his other work, and a portfolio falls out of a closet. Pick up this book to find out why Garcia-Lopez is considered a giant in the field.

★★★ — **Tim Lasiuta**

www.twomorrows.com
ISBN: 1-893905-44-6

△ #220

PETER PARKER THE SPECTACULAR SPIDER-MAN

A variety of variants

The early 1990s were rife with variants of many issues of many titles, and *Spectacular Spider-Man* was not immune to the "variant virus." Issues #217 and #220 had flip-book variants with extra back-up stories, while #223 had an enhanced cover variant.

image © 1995 Marvel Comics

	Fights Tombstone			Fights Shroud		Punisher appears			
203 AUG 93	204 SEP 93	205 OCT 93	206 NOV 93	207 DEC 93	208 JAN 94	209 FEB 94	210 MAR 94	211 APR 94	212 MAY 94
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

RETROVIEW
Fawcett Movie Comic #17 ★★★★

Fawcett
Jun 1952 • 32 pg
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Jack Buetel, Mala Powers

"Rose of Cimarron"

Rose of Cimarron finds love and learns about true justice while avenging the deaths of the Cherokee mother and father who raised her.

It's Wonder Woman in buckskin on the plains! This 74-minute film, released by Twentieth Century Fox to little acclaim, makes an excellent comic-book story, beginning with the beautiful bright red cover showing a smiling Mala Powers (Rose) and Jack Buetel (Bret Hollister, the marshal she falls in love with). Unlike several of Fawcett's adaptations, this story is easy to follow, yet compelling in four-color form. It's just so unlikely that film critics probably thought it came from a comic book, rather than vice versa.

© Fawcett Publications

Best CGC copy: 9.2 — Then 10¢ NOW $80

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Marvel Tales
CONTINUED

5	30	
6	25	50
7-9	25	
10	30	
11-13	25	
14	25	53
15	25	121
16	25	50
17	20	
18	20	68
19	20	
20	20	67
21	20	
22-31	15	
32	15	42
33	12	45
34-44	12	
45-60	10	
61	10	8
62-66	10	
66/30¢	20	
67	10	
67/30¢	20	
68	10	
68/30¢	20	
69	10	
69/30¢	20	
70	10	
70/30¢	20	
71	10	
72-80	7	
80/35¢	18	
81	7	
81/35¢	15	
82	7	
82/35¢	15	
83	7	
83/35¢	15	
84	7	
84/35¢	15	
85	7	
86-99	5	
100	5	18
101-122	5	
123-136	4	
137	7	
138-144	5	
145-183	4	
184-286	2	
286/Collector's	3	
287-291	2	

Marvel Team-Up
MARVEL, 1972

1	185	660
2	30	100
3	25	94
4	45	173
➥X-Men app.		
5	18	85
6	16	58
7	16	44
8	16	59
9	16	65
10	16 ▽	67
11	13	
12	18	88
➥Werewolf app.		
13	13	48
14	13	
15	13	65
16	13	40
17	13	
18	13	51
19	13	
20	13	53
21	8	27
22-23	8	
24	8	29
25	8	35
26-27	8	
28	8	28
29	8	18
30-31	8	
32-33	5	
34	5	39
35	5	
36	5	24
37	5	
38	5	18
39-41	5	
42	5	29
43	5	34
44	5	
44/30¢	20	
45	5	
45/30¢	20	
46	5	
46/30¢	20	
47	4	23
47/30¢	20	
48	4	
48/30¢	20	
49	4	24
50	4	
51	4	32
52	4	20
53	15 ▽	60
➥X-Men app.		
54	4	30
55	4	29
56-57	4	
58	4	32
58/35¢	15	
59	4	20
59/35¢	15	
60	4	19
60/35¢	15	
61	4	21
61/35¢	15	
62	4	
62/35¢	15	
63	4	45
64	4	
65	4	33
66	7	23
➥Captain Britain app.		
67-68	4	
69	4	22
70-76	4	
77	4	23
78	4	
79	4	18
80-93	4	
94	4	15
95-99	3	
100	6	19
101	3	
102	3	10
103-116	3	
117	3	19
118-121	3	
122	3	20
123-125	3	
126	3	17
127-136	3	
137	4	
CGC 9.8 avg		55
138-143	3	
144	4	
145-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30 △	121
Ann 2	6	
Ann 3	4	
Ann 4-6	3	
Ann 7	2	

Marvel Team-Up
MARVEL, 2004

1-8	2	
9-11	3	

Marvel Triple Action
MARVEL, 1972

1	20	68
2-5	12	
6-22	8	
23	8	27
24-29	8	
29/30¢	20	
30	5	
30/30¢	20	
31-36	5	
36/35¢	15	
37	5	
37/35¢	15	
38-47	5	
Giant 1-2	10	

Marvel Two-In-One
MARVEL, 1974

1	55 ▽	186
2	15	43
3	10	41
4	7	
5-6	8	
7	5	23
8-10	5	
11	3	
12	3	25
13-15	3	
15/30¢	30	
16	3	36
16/30¢	30	
17	3	
17/30¢	30	
18	3	
18/30¢	30	118
19-23	3	
24	3 △	16
25	3	23
26	2	6
27-28	2	
28/35¢	20	
29	2	
29/35¢	20	
30	2	10
30/35¢	20	
31	2	
31/35¢	20	
32-40	2	
41	2	15
42	2	
43	2	18
44-47	2	
48	2	10
49-50	2	
51	3	17
52	2	18
53	2	
54	4	
55-79	2	
80	2	23
81-99	2	
100	3	
Ann 1	4	30
Ann 2	15 ▽	49
➥Warlock dies		
Ann 3-4	2	
Ann 5	3	
Ann 6	2	
Ann 7	2	22

Marvel Universe: The End
MARVEL, 2003

1-6	4	

Master of Kung Fu
MARVEL, 1974

17	15	55
18	7	
19	6	30
20	6	
21	5	26
22	5	44
23-24	5	
25	5	18
26-29	5	
30	5	21
31	5	22
32	4	18
33	4	
34	4	21
35-39	4	
39/30¢	20	
40	3	
40/30¢	20	
41	3	
41/30¢	20	
42	3	
42/30¢	20	
43	3	34
43/30¢	20	
44-53	3	
53/35¢	15	
54	3	
54/35¢	15	
55	3	
55/35¢	15	
56	3	
56/35¢	15	
57	3	
57/35¢	15	
58-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20	89

Masters of the Universe
MARVEL, 1986

1	4	17
CGC 9.8 avg		31
2-13	3	

Matador
DC, 2005

1-4	3	

Maverick
DELL, 1959

7-10	50	
11-13	40	
14	40	157
15	40	
16-19	30	

Mega Morphs
MARVEL, 2005

1	3	

Megaton
MEGATON, 1983

1-2	3	
3	5	43
4-7	2	
8	3	
Holiday 1	4	

Melvin Monster
DELL, 1965

1	60	
2	45	71
3	40	
4-5	32	
6-10	26	

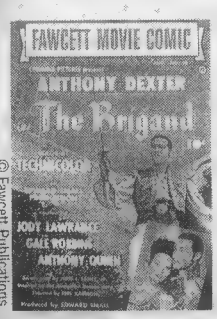
Men of War
DC, 1977

1	15	48
2-12	6	
13-26	4	

Metal Gear Solid
IDEA & DESIGN WORKS, 2004

1	4	
1/Silver	7	
1/2nd	4	

Fawcett Movie Comic #18 ★★★



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Fawcett
Aug 1952 • 32 pp.
Writer: Uncredited
Pencils: Kurt Schaffenberger
Inks: Schaffenberger
Cover photo: Anthony Dexter, Jody Lawrence

"The Brigand"

A soldier stands in for a look-alike king in order to defeat an evil prince's plot for the throne of the mythical European country of Mandorra.

Kurt Schaffenberger does a nifty job on the art for this swashbuckler, making the issue collectible, and the story is action-packed and reasonably easy to follow for older readers, albeit unlikely. It's sort of a grown-up poor man's *Prince and the Pauper* (or *Prisoner of Zenda*) from Columbia, a studio noted for turning out quickies. Anthony Dexter, who began his film career playing Valentino the year before, plays both Carlos DeLargo and King Lorenzo in swashbuckling style.

Best CGC copy: 9.4 — Then 10¢ NOW $80

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1/Incentive	35	
2-12	4	
Ashcan 0	1	

Metal Men
DC, 1963

1	500	
2	225	
3-5	150	
6-10	80	
11-20	55	
21-26	45	
27 ➥Metal Men	80	
28-30	42	
31-41	24	
42-44	12	
45-56	6	

Metal Men
DC, 1993

1	3	
2-4	2	

Metamorpho
DC, 1965

1	75	
2	45	
3	40	
4-9	30	
10-12	25	
13	25	135
14-17	25	

Micronauts
MARVEL, 1979

1	4	15
CGC 9.8 avg		45
2-5	3	
6-58	2	
59	3	
Ann 1	4	
Ann 2	3	
Special 1-5	2	

Micronauts
IMAGE, 2002

1	3	15
2-11	3	

Midnight, Mass
DC, 2002

1-8	3	

Midnight Tales
CHARLTON, 1972

1	18	
2	10	
3-5	8	
6-17	6	
18	8	

Mighty Midget Comics
LOWE, 1942

Marvel Jr. 11	100	128
Minute Man: 12	100	71

Mighty Comics
ARCHIE, 1966

40-41	15	
42	15	59
43-50	15	

Mighty Heroes
DELL, 1967

1	125	

Mighty Heroes #1
2002 price: $75
Now $100

2	60	
3	60	194
4	60	

Mighty Man
IMAGE, 2005

1	8	

Mighty Marvel Western
MARVEL, 1968

1	45	
2	30	
3-5	25	
6-14	20	
15	20	38
16-21	15	
22-45	10	
45/30¢	20	
46	10	

Mighty Samson
GOLD KEY, 1964

1	75	
2-4	45	
5-10	30	
11-20	20	
21-30	15	
31	15	23
32	10	

Military Comics
COMIC MAGAZINES, 1941

1	9000	
2	2700	
3	2150	
4	1600	
5	1375	
6-7	1110	
8-10	1000	
11-12	875	
13	760	
14	760	1650
15	760	
16-20	650	
21-22	560	
23-43	465	

Miracleman
ECLIPSE, 1985

1 ▽	10	23
2	8	18
3	8	15
4	8	20
4/Gold	15	
5	8	
5/Platinum	15	
6-7	8	
8 △	8	16
8/Gold	15	
9-10	10	
11	14	
12	14	18
13	18	22
14	24	20
15 △	35	97
16	16	17
17	25	
17/Gold	40	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
3D 1/Gold	18	

Mr. District Attorney
DC, 1948

1	600	
2	265	
3-5	200	
6-10	155	
11-14	110	
15	110	269
16-20	110	
21-30	85	
31-40	75	
41-50	60	
51-67	50	

Mister Miracle
DC, 1971

1 △	50	145
2	25	83
3	20	70
4	25	85
5	30	85
6	22	64
7	20	53
8	20	57
9	15	52
10	15	
11	15	54
12-13	15	
14	15	56
15-16	12	
17	10	41
18	10	50
19-25	7	
Special 1	4	

Mod Wheels
GOLD KEY, 1971

1	30	
2	20	22
3-9	20	
10-16	15	
17-19	10	

Moment of Silence, A
MARVEL, 2002

1	4	
CGC 9.8 avg		15

Monolith
DC, 2004

1	4	
2-12	3	

Monsters on the Prowl
MARVEL, 1971
Was Chamber of Darkness

9	25	73
10	15	48
11-15	15	
16	18	38
17-30	12	

Monsters Unleashed
MARVEL, 1973

1	40	135
2	18	
3-5	15	
6-8	10	
9-11	7	
Ann 1	12	47

Monster War: Tomb Raider vs. Wolf Men
IMAGE, 2005

1-2	3	

Moon Girl
E.C., 1947

1	765	
2	400	
3	325	
4	300	
5	665	
6-8	325	
9	450	
10-11	365	
12	460	

Moon Knight
MARVEL, 1980

1	10	26
2	7	
3-4	5	
5-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	

Mora
IMAGE, 2005

1-3	3	

More Fun Comics
DC, 1936
Was New Fun Comics

7-8	5600	
9	6500	
10	3250	
11	2850	
12-13	2450	
14 ➥1st Dr. Occult	12500	
15-16	5000	
17	4500	
18-20	2150	
21-25	1950	
26-29	1775	
30-40	1625	
41-45	1325	
46-50	1200	
51 ➥Spectre cameo	5000	
52 ➥1st Spectre story	54000	
53	35000	
54	9700	
55 ➥1st Dr. Fate	12400	
56	4400	
57-59	3100	
59/15¢	4500	
60	3100	
61-64	2500	
65-66	2660	
67	6850	
68-70	2100	
71	5750	
72	1725	
73 ➥1st Aquaman, G.A.	12200	
74	2450	
75-80	1725	
81-88	1150	
89	1325	
90-99	940	
100	1060	
101 ➥1st Superboy	7850	
102	1375	
103	1025	
104-105	760	
106-107	650	
108-109	165	
110	165	475
111-120	140	
121-124	115	
125 ➥Superman cover	575	
126	115	
127	225	

Morlock 2001
ATLAS-SEABOARD, 1975

1	9	29
2	6	
3	8	

Ms. Marvel
MARVEL, 1977

1	8	29
2 △	3	20
3-4	3	
5	3	29

Original Art

University archives: A key factor in comic art scarcity

Archived comic art can have a major effect on the value and scarcity of originals available for collectors to own. Of the art archived at libraries, universities, and even the Library of Congress, most is from comic strips or editorial cartoons. In the early 1990s, I tried to count every holding of archived comic art — the final list was more than 90 pages of fine print — *hundreds of thousands of pieces* — not including the Museum of Cartoon Art's half million mainly *uncatalogued* pieces!

This represents an incredible contribution toward preserving our comics heritage. It also is a major challenge for the collector — for what is archived will never be on your wall. *Little Joe* was ghosted for decades by Harold Gary. Gray's *Orphan Annie* art is scarce, but almost all of *Little Joe* is in the Boston University archives. Wish I'd known that years ago, when I obtained *Annie* and *Joe* watercolors. I sold the *Joe* so I could afford the *Annie*. Since then, I have seen dozens of *Annies* and nothing from *Little Joe*. In the 1920s, William Donahey's *Teenie Weenies* was as popular as *Peanuts* — however, *Teenie* originals are much scarcer, with thousands archived at the University of Wisconsin-Madison.

And that is the problem: Counts don't even exist for much of the archived art, much less the year-by-year or page-by-page records of the better places like Ohio State and the University of Wisconsin-Madison. And much of the information that does exist isn't online and accessible. This is an area in which a collaboration between collectors providing funding and volunteer hours and archives providing training and supervision might result in a better understanding of what art exists that will benefit both researchers and collectors.

— George Hagenauer

Goes to $1.50 — Fights Bloody Mary — Fights Scorpion — Variant flip-book exists — Fights Puma — Daredevil appears — Variant flip-book exists — Doc Ock dies — Enhanced cover variant exists — Hologram cover variant exists — Story continues in *Web of Spider-Man* #129

213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228
JUN 94	JUL 94	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	MAR 95	APR 95	MAY 95	JUN 95	JUL 95	AUG 95	SEP 95
$2	$2	$2	$2	$2	$2	$2	$3	$3	$2	$3	$2	$5	$2	$2	$2

PRICE GUIDE KEY:
OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Nagdila

Shmuel HaNagid, aka Nagdila, wasn't "just" a scholar, poet, scientist, and warrior. He served as Grand Vizier of Islamic Spain, helping to bring about an unparalleled golden age of peace and prosperity in which Christians, Jews, and Muslims lived side by side.

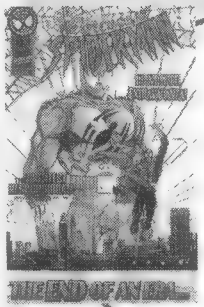
MARWOOD PRESS
WRITER:
ERIC MAHR
ARTIST:
ESTEVE POLLS
COLOR • 58 PGS.
$16.95

It's a rousing romance, in the adventurous sense of the word, a thrilling narrative of a mostly forgotten era full of battles, pirates, and last-minute escapes. Bringing it to utterly convincing life is the meticulously researched art of Spanish artist Esteve Polls, which features luxurious backgrounds and strong, expressive figures.

Readers more used to the Conan the Barbarian school of dispute resolution will undoubtedly become restless reading about someone who purposely avoids bloodshed whenever possible. Moreover, Nagdila resists the temptation to inflict bloody revenge on those who wronged him when he has the power to — and plenty of legitimate reasons to feel wronged. This handsome album is the perfect rebuttal to anyone saying truly noble heroes are unrealistic.

★★★½ — **S.A. Bennett**

www.jewishcomics.net
ISBN: 1-58330-734-6



△ #229

PETER PARKER THE SPECTACULAR SPIDER-MAN

Keeping up with the clones

"The Clone Saga" ran through all the Spider-titles in 1995. Seems that the Spider-Man clone The Jackal produced in *Amazing Spider-Man* #149 didn't really die, but had been having adventures of his (its?) own for years. Now it was back, seeking its own identity.

image © 1995 Marvel Comics

THE BOTTOM LINE

	Variant exists		Kaine appears	New Doc Ock		Will o' the Wisp returns			Fights Lizard	
229	230	231	232	233	234	235	236	237	238
OCT 95	JAN 96	FEB 96	MAR 96	APR 96	MAY 96	JUN 96	JUL 96	AUG 96	SEP 96
NM Price	$3	$4	$2	$2	$2	$2	$2	$2	$2	$2

Ms. Marvel CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6	3	20
6/35¢	15	
7	3	23
7/35¢	15	
8	3	
8/35¢	15	
9	3	
➥1st Mystique		
9/35¢	15	
10	3	
10/35¢	15	
11-15	2	
16	15	49
➥Mystique cameo		
17	8	39
18	40 ▽	182
➥1st Mystique		
19	3	
20-23	2	

Monsters GOLD KEY, 1965

1	120	
2	75	
3-5	48	
6-8	34	
9	34	137
10	34	
11-16	30	

Mutopia X MARVEL, 2005

1	4	
➥House of M		
1/Variant	3	
➥2nd print		
2	3	

My Greatest Adventure DC, 1955

1	1250	
2	600	
3-4	425	
5-10	325	
11-14	200	
15-17	250	
18	300	
19	200	
20-21	225	
22-27	175	
28	200	
29-30	150	
31-40	125	
41-61	100	
62-75	75	
76	75	162
77-79	75	
80	425	
➥1st Doom Patrol		
81-83	150	
84	150	226
85	150	

My Only Love CHARLTON, 1975

1	10	33
2	4	
3-9	3	

Mystery in Space DC, 1951

1	3000	
2	1250	
3	900	
4-5	700	
6-7	600	
8	600	1099
9-10	600	
11-15	400	
16-25	320	
26-40	235	
41-52	195	
53	1500	
➥Adam Strange starts		
54	425	
55	250	
56-60	175	
61-71	125	
72-74	100	
75	225	848
➥JLA app.		
76-79	100	
80	100	271
81	75	
82	75	456
83-86	75	
87	175	
➥Hawkman app.		
88	90	
➥Hawkman app.		
89	90	268
➥Hawkman app.		
90	90	
➥Hawkman app.		
91-93	50	
94-103	40	
104-110	30	
111-117	5	

Mystique MARVEL, 2003

1	3	11
CGC 9.8 avg		29
1/DF	15	
2-24	3	

Namor The Sub-Mariner MARVEL, 1990

1-5	2	
6-36	1	
37	2	
38-49	1	
50	2	
50/Variant	3	
51-62	2	
Ann 1	3	
Ann 2	2	
Ann 3-4	3	

Nat Turner KYLE BAKER PUBLISHING, 2005

1	3	

Necromancer IMAGE, 2005

1/Manapul	3	
1/Horn	4	
1/Bachalo	3	

Neverwhere DC, 2005 Neil Gaiman series

1-2	3	

New Adventures of Superboy DC, 1980

1	4	18
2-20	2	
21-54	1	

New Avengers MARVEL, 2005

0/Military	10	
➥Promo for U.S. troops		
1	7 ▽	24
CGC 9.8 avg		44
1/Retailer ed.	70 ▲	59
CGC 9.8 avg		133
➥Spider-Man cover		
1/DirCut	5	
CGC 9.8 avg		26
1/Quesada	12	
CGC 9.8 avg		38
1/Finch	9	
1/2nd	3	
CGC 9.8 avg		34
2	2	
CGC 9.8 avg		41
2/Hairsine	45 ▽	33
CGC 9.8 avg		137
3	2	
CGC 9.8 avg		25
3/Wolverine	45 △	35
CGC 9.8 avg		118
4	3	
CGC 9.8 avg		25
4/Cheung	15	
CGC 9.8 avg		80
4/DF	20	
5	2	
5/Granov	15	
6	2	
6/Hitch	15	
7	2	
7/Adams	25	
8	3	
8/Romita	20	

New Fun Comics DC Becomes More Fun Comics

1	46000	
2	21000	
3	12000	
4-5	9000	
6	24000	
➥Becomes More Fun		

New Funnies DELL, 1942

65	475	
66-70	255	
71-75	175	
76	550	
77-80	145	
81-90	115	
91	75	
92	75	146
93-100	75	
101-110	54	
111-120	42	
121-130	34	
131-150	26	
151-170	18	
171-190	15	
191-220	12	
221-240	10	
241-260	8	
272-288	6	

New Gods DC, 1971

1	35	121
2	18	121
3	12	45
4-5	12	
6	12	72
7	12	
8	12	50
9	12	
10	12	50
11	12	54
12-19	6	

New Mutants MARVEL, 1983

1	6 ▽	16
CGC 9.8 avg		45
2-24	2	
25-26	3	
27-85	2	
86	3	
➥Cable cameo		
87	6 ▽	27
CGC 9.8 avg		176
➥1st Cable story		
88	3	11
89-96	2	
97	2	9
98	5 ▽	20
CGC 9.8 avg		122
99	3	
100	2	13
Ann 1-7	3	
Special 1	3	
Summer 1	2	

New Mutants MARVEL, 2003

1	4	
2-13	3	

New Teen Titans DC, 1980

1	8 ▽	30
CGC 9.8 avg		57
2	10 ▲	57
➥1st Deathstroke		
3	3	18
4-8	3	
9	3	18
10	3	
11-21	2	
22	2	11
23-38	2	
39	3	
40	2	
Ann 1	3	8
Ann 2-3	2	

New Teen Titans DC, 1984

1	3	13
CGC 9.8 avg		25
2-5	3	
6-49	2	
Ann 1-4	3	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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Krause publishes the ONLY books that list Near Mint prices for comic books!

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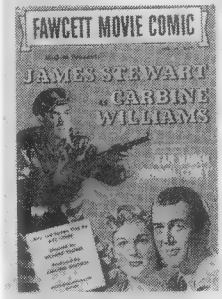
RETROVIEW

Fawcett Movie Comic #19 ★★★★



Fawcett
Oct 1952 • 32 pp.
Writer: Uncredited
Pencils: Schaffenberger
Inks: Schaffenberger
Cover photo: James Stewart, Jean Hagen

"Carbine Williams"

It's a biopic in which a bootlegging family man who has been unjustly sentenced to a 30-year jail term becomes the inventor of guns that helped the United States win World War II.

This is one of the most underrated comic books of the period, with a story both oddly grim and warm all at the same time. It's an exceptionally inspirational story, played by James Stewart in the film and nicely adapted by Fawcett. The movie didn't always impress its critics — "Flat fictionalization of a true story, with the star miscast" declares *Halliwell's Film and Video Guide* — but it was entertaining, nonetheless.

© Fawcett Publications

Just CGC copy: **9.4** **Then 10¢ NOW $80**

Fawcett Movie Comic #20 ★★★½

© Fawcett Publications

Fawcett
Dec 1952 • 52 pg
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Robert Taylor, Elizabeth Taylor

"Ivanhoe"

Fawcett's blurb tells it all: "Evil men hoped to rule England by placing a false king on the throne, but they are thwarted by the loyalty and devotion of one man to the true sovereign!"

This one is definitely worth adding to anyone's comics collection — it's good enough for a book report! (Although don't tell your teacher there's action on every page — that happens only in the comic.) Ivanhoe (the dashing Robert Taylor, at the peak of his powers) wins the hand of fair Rowena (Joan Fontaine), as Elizabeth Taylor must stand aside. Sir Walter Scott's long romantic adventure makes for one of the best comic books of the year.

Your CGC copy: 9.6 **Then 10¢ Now $80**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

New Thunderbolts — MARVEL, 2004
1-11 3

New Titans — DC, 1988
0-59 2
60-61 3
62-99 2
100 3
101-124 . . . 2
125 4
126-130 . . . 2
Ann 5-11 . . . 4

New Warriors — MARVEL, 2005
1 4
2-3 3

New X-Men (Academy X) — MARVEL, 2004
1 4
2-16 3

New X-Men: Hellions — MARVEL, 2005
1 4
2-4 3

Next Men — DARK HORSE, 1992 — John Byrne series
0-20 3
21 . . . . . 30 ▽ 62 / CGC 9.8 avg 290
➥Hellboy appears
22-30 3

Nick Fury, Agent of S.H.I.E.L.D. — MARVEL, 1968
1 . . . . . 75 ▲ 226
2 . . . . . 40 136
3 . . . . . 40 214
4 . . . . . 40 163
5 . . . . . 40 ▽ 131
6 . . . . . 30 105
7 . . . . . 30 113
8 . . . . . 30 99
9-11 25
12 . . . . . 25 84
13 25
14 20
15 . . . . . 50 177
➥1st Bullseye
16 . . . . . 20 71
17 20
18 . . . . . 20 87

Nightcrawler — MARVEL, 1985
1 . . . . . 2 20
2-4 2

Nightjar — AVATAR, 2004 — Alan Moore series
1 3
1/Platinum . . 10
1/Wraparound . . 3
1/Tarot 4
2-4 3
2-4/Platinum. 10
2-4/Wraparound 4
4/Tarot 5

Night Mary — IDEA & DESIGN WORKS, 2005
1 4

Night Nurse — MARVEL, 1972
1 . . . . . 110 384
2 50
3-4 35

Night Rider — MARVEL, 1974
1 . . . . . 25 85
2-6 10

Nightwing — DC, 1996
½ 4
½/Platinum . . 7
1 . . . . . 11 22
2 6
3 . . . . . 4 8
4-5 4
6-15 3
16-49 2
50 4
51-98 2
99 3
100 4
101 6
➥Year 1 Pt. 1
102 5
➥Year 1 Pt. 2
103-104 . . . 6
➥Year 1 Pt. 3-4
105 5
➥Year 1 Pt. 5
106 6
➥Year 1 Pt. 6
107-108 . . . 2
109-111 . . . 3
1000000 . . . 2
Ann 1 5
Giant 1 6

Noble Causes — IMAGE, 2002
1-4/Reg 5
1-4/Variants . 5
5-9 4

Noble Causes — IMAGE
Ext. Family: 1 . 7
Secrets: 1-4 . . 3
1st Imprss: 1 . . 3
Relatives: 1-4. 3

Noman — TOWER, 1966
1 . . . . . 40 135
2 28

Not Brand Echh — MARVEL, 1967
1 . . . . . 45 △ 165
2 18
3 . . . . . 15 111
4-5 15
6 10
7 . . . . . 10 35
8 . . . . . 10 40
9 25
➥Giant issues start
10 . . . . . 25 84
11-13 25

Nova — MARVEL, 1976
1 . . . . . 8 30
CGC 9.8 avg 171
2 . . . . . 4 18
3-10 3
10/35¢ 15
11 3
11/35¢ 15
12 3
12/35¢ 15
13 3
13/35¢ 15
14 3
14/35¢ 15
15 . . . . . 3 13
16-19 3
20 . . . . . 3 24
21-25 3

NYX — MARVEL, 2003
1 . . . . . 9 △ 13
CGC 9.8 avg 38
1/Variant 8
2 7
2/Variant 5
3 . . . . . 45 △ 48
CGC 9.8 avg 158
➥Wolvie's clone
4 . . . . . 9 17
CGC 9.8 avg 54
5 3
CGC 9.8 avg 29
6 3

Occult Files of Dr. Spektor — GOLD KEY, 1973
1 32
2-5 14
6-10 8
11-13 5
14 9
➥Solar app.
15-17 5
18 7
➥Solar app.
19-20 5
21-22 3
23 7
➥Solar app.
24 3
25 10
➥Whitman only

Ocean — DC, 2004
1-6 3

Oddly Normal — VIPER, 2005
1-4 3

OMAC — DC, 1974
1 . . . . . 15 42
2-3 10
4 . . . . . 10 △ 33
5-6 7
7 . . . . . 7 20
8 7

OMAC: One Man Army Corps — DC
1-4 4

OMAC Project — DC, 2005
1 17
1/Variant 5
➥2nd printing
1/3rd 3
2 6
2/Variant 3
3 4
4 3

Omega Men — DC, 1983
1 4
2 3
3 . . . . . 2 13
CGC 9.8 avg 34
4-10 2
11-19 1
20 2
21-38 1
Ann 1-2 2

Omega the Unknown — MARVEL, 1976
1 . . . . . 9 28
2 6
2/30¢ 20
3 3
3/30¢ 20
4-8 2
9 3
9/35¢ 15
10 2
10/35¢ 15

Original Art

Ms. Omega $

The art of Pete Morisi — PAM

Next to collecting art, one of my favorite pastimes is reading about the artists whose work I enjoy. *Charlton Spotlight* #4 ($7.95, Argo Press, P.O. Box 4201, Austin, TX 78765, *www.charltonspotlight.com*) is a tribute to **Pete Morisi** (PAM), creator of Thunderbolt and Johnny Dynamite.

Because he mainly worked for Charlton Comics and mostly on Western and other genre titles, Morisi is not as well-known as his peers who worked on DC and Marvel super-heroes.

This is a shame, because his distinctive art with a masterful use of blacks places him among the best of his era.

The *Spotlight* issue covers his Charlton career in detail and reprints examples of a lot of his art. Included is a seven-page index of his Charlton work.

The index raises the issue of where Morisi's originals are. His earliest work was destroyed in the flood that engulfed the Charlton offices.

However, that still leaves hundreds of stories that could exist.

Many others and I have looked for years for *Johnny Dynamite* and *Thunderbolt* art with no success. With lots of Charlton art entering the market the past few years, little from Morisi's hand has surfaced.

As we search, *Spotlight* covers this fascinating artist (who was a policeman days and a comics artist nights) and taunts us with glimpses of the art that is so elusive.

— George Hagenauer

Variant cover exists — Fights Chameleon — Goes to $1.99 — Fights Chameleon — "Flashback" — Norman Osborn buys *Daily Bugle* — Fights Kraven, Calypso

239	240	241	242	243	244	245	246	247	-1	248	249	250	251	252	253
OCT 96	NOV 96	DEC 96	JAN 97	FEB 97	MAR 97	APR 97	MAY 97	JUN 97	JUL 97	AUG 97	SEP 97	OCT 97	NOV 97	DEC 97	JAN 98
$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3	$2	$2	$2

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Nightwing: Year One

Though not always seamlessly, *Nightwing: Year One* does a satisfying job of meshing the various stories of Dick Grayson's dismissal as Robin, his subsequent replacement by Jason Todd, and the creation of Grayson's new identity of Nightwing. Reuniting Chuck Dixon and Scott McDaniel, the story features nods to several points in the character's history, including Nightwing's reestablished connection to Superman. Dixon and co-writer Scott Beatty also connect Dick and another favorite DC character with circus roots and reestablish Killer Croc as part of the second Robin's early adventures as Robin.

DC

WRITERS:
CHUCK DIXON, SCOTT BEATTY

ARTIST:
SCOTT MCDANIEL

COLOR • 144 PGS.
$14.99

However, Dick's relationship with Starfire at the time gets downplayed in favor of his feelings for Batgirl — a likely sticking point for Titans fans — and Babs' actions on Batman's orders seem out of character.

McDaniel, aided on the art by inker Andy Owens, has lost none of his flair for the character, and one of the visual treats here is the evolution of Nightwing's original costume, including a fitting final touch by one of the "family."

★★★½ — George Nelson

www.dccomics.com

ISBN: 1-4012-0435-x

△ #2

PETER PARKER THE SPECTACULAR SPIDER-MAN

Spidey's "Identity Crisis"

In 1998, all four main Spider-titles featured different spider-powered characters during the "Identity Crisis" story arc. The four were actually new identities for The Wallcrawler but later went on to heroic careers of their own with new characters taking on the roles.

image © 1998 Marvel Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
100 Bullets		
DC, 1999		
1	10	
2	7	
3-5	5	
6-10	4	
11-49	3	
50	4	
51-63	3	
Ororo: Before the Storm		
MARVEL, 2005		
1-3	3	
Otherworld		
DC, 2005		
1-5	3	
Our Army at War		
DC, 1952		
1	1500	27
2	750	
3-4	600	
5-7	500	
8-11	400	
12	325	
13	400	
14	325	
15-19	300	
20	275	
21-31	200	
32-40	175	
41-50	125	
51-70	100	
71-80	75	
81	2500	
➥1st Sgt. Rock		
82	650	
83	1800	
➥1st Kubert Rock		
84	300	
85	350	
86-87	300	
88	325	
89-90	300	
91	700	
➥1st all-Rock issue		
92-100	175	
101-112	125	
113-118	150	
119	125	
120-121	80	
122-125	75	
126	100	
127	75	
128	275	
➥Sgt. Rock Origin		
129-133	75	
134-137	60	
138	50	
139	50	52
140-142	50	
143	50	265
144-150	50	
151	350	
➥1st Enemy Ace		
152	50	
153	140	472
➥2nd Enemy Ace		
154	40	
155	75	
➥3rd Enemy Ace		
156-157	40	
158	60	
➥1st Iron Major		
159-163	40	
164	80	
➥Giant-sized		
165-167	40	
168	90	
➥1st Unknown Soldier		
169-176	30	
177	50	
178-181	30	
182-183	40	
184-185	30	
186	40	
187-189	30	
190	40	
191-198	25	
199-202	20	
203	35	
➥Giant		
204-215	20	
216	55	191
➥Giant-sized		
217-228	15	
229	35	127
➥Giant-sized		
230-234	15	
235-239	25	
240	25	69
241	15	
242	20	
➥100-page issue		
243-245	15	
246	15	51
247-253	15	
254	18	49
255	15	
256	18	64
257	15	39
258	10	
259	10	34
260-263	10	
264	10	27
265	10	26
266	10	
267	10	28
268	10	
269	10	151
270	10	
271	10	39
272	15	
273-301	10	
Our Fighting Forces		
DC, 1954		
1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45	235	
➥1st Gunner & Sarge		
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174	4	
175	4	16
176-181	4	
Our Love Story		
MARVEL, 1969		
1	55	
2-4	25	
5	75	
➥Steranko art		
6-7	25	
8	25	137
9	35	
10-11	25	
12	35	
13	20	
14-20	12	
21-37	8	
38	15	
Outer Limits		
DELL, 1964		
1	125	410
2-5	65	
6-10	50	
11-18	35	
Outer Space		
CHARLTON, 1958		
Was This Magazine Is Haunted		
17	60	
18-20	75	
21	55	192
22-25	55	
Outlaw Kid		
MARVEL, 1970		
1	25	
2-4	10	
5	10	37
6-7	10	
8	15	
9	8	
10	20	79
11-20	8	
21-30	5	
Pact		
IMAGE, 2005		
1-3	3	
Pakkins' Land		
ALIAS, 2005		
1-4	3	
Parallax: Emerald Night		
DC, 1996		
1	15	
Patsy & Hedy		
MARVEL, 1952		
1	135	
2	70	
3-10	48	
11-20	32	
21-30	25	
31-50	23	
51-60	15	
61-90	12	
91-107	10	
108	10	72
109-110	10	
Ann 1	55	
Peanuts		
GOLD KEY, 1963		
1	125	
2-4	75	
Penny & Aggie		
ALIAS, 2005		
1-3	3	
Perfect Love		
ZIFF-DAVIS, 1951		
1	115	
2	80	
3	65	97
4-10	65	
Peter Parker: Spider-Man		
MARVEL, 1998		
1	5	
1/Sunburst	6	24
1/DF	14	54
2	2	
2/Suydam	2	
3-21	4	
25/Variant	6	
22-28	4	
29	4	15
30-43	3	
44	3	14
CGC 9.8 avg		31
45-57	3	
Ann '98-99	4	
Peter the Little Pest		
MARVEL, 1969		
1	75	
2-3	50	
4	50	171
Petticoat Junction		
DELL, 1964		
1	40	
2	30	70
3	30	
4	25	
5	30	
Phantom Stranger		
DC, 1952		
1	1500	
2	1000	
3-6	750	
Phantom Stranger		
DC, 1969		
1	125	382
2-3	60	
4	70	
5-7	50	
8-13	40	
14	35	73
15	35	
16	35	90
17	35	75
18-19	25	
20	25	63
21	25	
22-24	15	
25	15	27
26-30	15	
31	15	44
32	15	
33	15	55
34	15	
35	15	46
36-40	15	
41	15 ▽	57
Phoenix		
ATLAS-SEABOARD, 1975		
1	7	17
2	5	16
3-4	3	
Pigtale		
IMAGE, 2005		
1-3	3	
Pink Panther		
GOLD KEY, 1971		
1	40	
2	17	
3-5	15	
6-10	8	
11-20	6	
21-40	4	
41-74	3	
75-76	15	
77	17	
78-83	8	
84-87	15	
Pitt		
IMAGE, 1993		
½	2	
CGC 9.8 avg		22
1	3	13
1/Gold	4	
2-13	2	
14-20	3	

RetroView: Jackie Robinson

Reviewed by Michelle Nolan

When Jackie Robinson broke Major League Baseball's color line in 1947, he quickly established himself as one of the most dynamic competitors ever to play the national pastime. He brought a dimension of hyper-aggressive and ultra-quick play seldom seen in baseball and cleared a path for dozens of blacks, many of whom dominated all-star teams in the 1950s and '60s, especially in the National League. Fawcett's six issues of *Jackie Robinson* — five more than the company devoted to any other baseball star — remain highly collectible reminders of an era only the oldest fans remember first-hand. Due to story title lengths, "..." is substituted for "Jackie Robinson."

Jackie Robinson ™ Fawcett Publications

COST TO OWN ALL ISSUES IN NM: **$1,390**

Fights White Rabbit

"Identity Crisis"; Prodigy appears

John Byrne cover; final issue

	254 FEB 98	255 MAR 98	256 APR 98	257 MAY 98	258 JUN 98	259 JUL 98	260 AUG 98	261 SEP 98	262 OCT 98	263 NOV 98
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Jackie Robinson #1 ★★★★

© Fawcett Publications

Untitled story

The in-depth story is told of how Jackie Robinson rose to fame and broke Major League Baseball's color line in 1947 for the Brooklyn Dodgers.

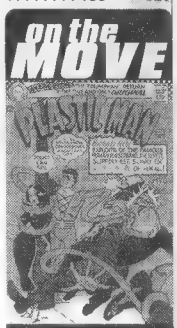
The story of Robinson's rise to athletic fame is told with taste and accuracy by sports writer Charles Dexter, with a maximum of accuracy and a minimum of literary license. Robinson's troubles with racists are not downplayed, nor are his problems over-exaggerated. Robinson's story is told through his all-star selection in July 1949, meaning Fawcett wanted the issue to hit the stands during the second half of the baseball season.

Fawcett
Ca. 1949 • 32 pp.
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

Near Mint copy: 9.0 — Then 10¢ NOW $400

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
Planetary DC, 1999 — Warren Ellis series		
1	8	
2-5	3	
6	3	6
7-23	3	
Planet Comics FICTION HOUSE, 1940		
1	12500	
2	5000	
3	3250	
4-7	2500	
8-12	2000	
13-14	1500	
15 ➥Scarce	2700	
16-18	1350	
19-24	1225	
25-30	1000	
31-35	850	
36	850	1504
37-40	850	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	
Planet of the Apes MARVEL, 1974		
1	20	69
2	10	30
3	9	29
4-5	8	
6	6	37
7-9	5	
10	5	47
11-26	5	
27	5	31
28-29	5	
Ann 1	4	
Planet of Vampires ATLAS-SEABOARD, 1975		
1	12	
2	8	27
3	8	29

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
Plastic Man DC, 1966		
1	150	526



Plastic Man #1
2002 price: $75
Now $150

2	50	153
3	30	94
4	20	72
5	20	102
6	15	
7	15	167
8	15	181
9-10	15	
11	8	18
12-20	8	
Plastic Man DC, 2004		
1-17	3	
Plop! DC, 1973		
1	18	43
2	8	31
3	8	
4	7	25
5	7	28
6	6	17
7-9	6	
10	6	25
11-17	5	
18	5	26
19-23	5	
24	8	
Pogo Possum DELL, 1949		
1	500	
2	400	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
3-5	300	
6-8	250	
9-13	200	
14	150	
15	150	276
16	150	
Poison Elves: Ventures SIRIUS, 2005		
1	4	
Popular Comics DELL, 1936		
1	3650	
2	1285	
3	1025	
4	815	
5	750	
6-7	600	
8-10	565	
11-15	455	
16-20	400	
21-30	345	
31-40	300	
41-45	240	
46 ➥1st Marvel Man	310	
47-50	240	
51	205	
52	205	538
53-60	205	
61-71	160	
72-75	140	
76-78	200	
79-80	140	
81	130	
82	130	175
83-90	130	
91-96	110	
97	110 △	213
98-100	110	
101-110	85	
111	50	
112-130	80	
131-145	65	
Powerless MARVEL, 2004		
1-6	3	
Power Man & Iron Fist MARVEL, 1974		
17	8	72
18	5 △	36
19	5	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
20	5	31
21-30	4	
30/30¢	20	
31	4	
31/30¢	20	
32	3	
32/30¢	20	
33	3	
33/30¢	20	
34	3	
34/30¢	20	
35-43	3	
44	3	10
44/35¢	15	
45	3	9
45/35¢	15	
46	3	
46/35¢	15	
47	3	
47/35¢	15	
48	10	46
49-50	6	
51-52	3	
53-55	4	
56	3	
57	12	25
58-65	3	
66 ➥2nd Sabretooth	20	40
67-77	2	
78	5	
79-83	2	
84 ➥Sabretooth app.	6	22
85-125	2	
Ann 1	4	40
Powers IMAGE, 2000		
1	7	16
2	6	
3	5	
4-10	4	
11-37	3	
Ann 1	4	
Powers MARVEL, 2004		
1-11	3	
Preacher DC, 1995		
1	13	24
2	6	
3-5	5	
6-10	4	
11-49	3	
50-66	4	
Dead/Alive: 1	20	
Cassidy: 1	6	
1 Man's War: 1	5	
Saint: 1-4	3	
Saddle: 1	5	
Good Old: 1	5	
You-Know: 1	5	
Prez DC, 1973		
1	12	38
2	6	
3-4	5	
Primer COMICO, 1982		
1	5	
2 ➥1st Grendel	55	82
3-4	4	
5 ➥1st Sam Kieth art	50	
6	5	
Promethea DC, 1999 — Alan Moore series		
1	6	
1/Variant	7	
2	4	
3-22	3	
23	4	
24-31	3	
32	4	
32/Ltd	125	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
Pulse MARVEL, 2004		
1	5	
CGC 9.8 avg		24
2-4	3	
5	2	
6-9	3	
10	6	
Punisher MARVEL, 1986		
1 ▽	13	42
CGC 9.8 avg		216
2	7	17
3	7	22
4	6	18
5	6	20

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
Punisher MARVEL, 1987		
1	7 ▽	25
CGC 9.8 avg		37
2	4	9
3	4	
4-9	3	
10	4	17
11-62	2	
63-74	1	
75	3	
76-80	2	
81-85	1	
86	3	
87-90	1	
91-99	2	

	UNSLABBED Near Mint CGC 9.4 NM	SLABBED CGC 9.4 NM
100	3	
100/Variant	4	
101	4	
102-104	2	
Ann 1	4	
Ann 2-7	3	
Punisher MARVEL, 1995		
1	3	
2-18	2	
Punisher MARVEL, 1998		
1	3	
1/Variant	6	
2-4	3	

Original Art

Scan courtesy Heritage Comics Auctions

The oldest *Annie* daily?

Last year I followed closely the July 3, 1925, *Little Orphan Annie* daily original, billed as "the earliest known example" ever offered for sale. I was interested in it because I own the Nov. 20, 1925, daily. There was one other shown as sold in the 1990s.

Harold Gray *Annie* original strip art is scarce (with the exception of 1967-68, most of which is in private collections), because much of his art was donated to Boston University (with other art in the Museum of Cartoon Art).

I contacted Boston University to find out how many daily strip originals it had between the first strip (Aug. 5, 1924) and the end of 1925. It has approximately 65 boxes of both daily and Sunday strip art from 1924 to 1964. Their "inventory indicates that there are five daily strips from 1924 (December 8, 9, 10, 12, and 13)"; and "six daily strips from 1925 (July 7, 13, Aug. 27, Sept. 13, Oct. 26, and one undated)."

This means there are 13-14 dailies (with only two or three not archived) known to exist from the first year and a quarter of the strip. On the other hand, it means more than 400 daily strips from that period are not archived and are unaccounted for, presenting the opportunity that an older daily may yet appear.

— George Hagenauer

Otherworld #1

This first issue features nice characterization that makes the stars compelling enough for readers to care about, but the story is a bit difficult to comprehend.

According to Phil Jimenez' editorial, Otherworld is an enchanted realm of fantastic adventure and amazing peril in Celtic mythology. Conveying that in the story would have been helpful. The story takes place on two different planes: Earth today and Otherworld. We learn that Otherworld is under attack and near extinction, and the only hope for its survival lies in the hands of one of its residents, who believes their actual survival lies in the hands of an Earthling. So off she goes to bring the Earthling to help — I think.

DC/VERTIGO
WRITER:
PHIL JIMENEZ
ARTIST:
PHIL JIMENEZ
COLOR • 40 PGS.
$2.99

The art is the highlight of this issue. Jimenez' super-detailed and realistic style, along with the inks of Andy Lanning and Jeromy Cox's colors make this a pleasure to look at.

The extra-sized, 32-page story is also a nice bonus for the price. I just wish that the stories of these two planes made more sense right off the bat.

★★ **— Ian M. Feller**

www.dccomics.com
www.vertigocomics.com

△ #1

THE SPECTACULAR SPIDER-MAN

Starting over again

After nearly five years without *Spectacular Spider-Man*, Marvel relaunched the title in 2003 with a multi-part Venom story arc written by Paul Jenkins with art by Humberto Ramos. Multi-part stories featuring Doc Ock and The Lizard followed.

image © 2003 Marvel Comics

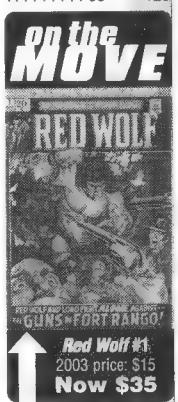
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Punisher MARVEL, 2000		
1	4	
1/Variant	9	
2	4	
2/Variant	6	
3	4	
4-12	3	
Punisher MARVEL, 2001		
1-37	3	
Punisher MARVEL, 2004		
1	5	
CGC 9.8 avg		24
1/DF	15	
CGC 9.8 avg		19
2	4	
CGC 9.8 avg		16
3-24	3	
Punisher Kills the Marvel Universe MARVEL, 1995		
1	20	31
Punisher: The End MARVEL, 2004		
1	5	
CGC 9.8 avg		21
Punisher War Journal MARVEL, 1988		
1 △	5	20
2 △	3	12
3-5	3	
6	3	19
CGC 9.8 avg		39
7	3	14
8-49	2	
50	3	
51-60	2	
61	3	
62-64	2	
64/Variant	2	
65	3	
66-74	2	
75	4	
76	3	
77-80	2	
Queen & Country ONI, 2001		
1	9	
1/FCBD	1	
2	7	
3	6	
4-15	5	
16-20	4	
21-28	3	
Queen & Country: Declassified ONI, 2005		
1-2	3	
Radioactive Man BONGO, 1993		
1	5	
88	5	20
216-1000	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ragman DC, 1976		
1	5	19
2-5	3	
Rai VALIANT, 1992		
0	4 ▲	7
CGC 9.8 avg		29
1	8	18
CGC 9.8 avg		66
1/Companion	1	
2	6	17
3	16	30
CGC 9.8 avg		102
4	15 ▽	29
5	6	
6	3	
7	3	4
8	3	7
➥adds ...Future Force		
25-28	1	
29-31	2	
32	3	
33	5	
Rai and the Future Force VALIANT, 1993		
9	1	
➥was Rai		
9/Gold	18	
9/WSS	10	
10-20	1	
21	2	
21/WSS	60	
22-24	1	
➥becomes Rai again		
Raiders of the Lost Ark MARVEL, 1981		
1	2	13
2-3	2	
Rampaging Hulk (mag) MARVEL, 1977		
1	35	130
2	14	
3-5	5	
6-9	4	
Rangers Comics FICTION HOUSE, 1941		
1	2750	
2	850	
3	650	
4-5	500	
6-12	425	
13-19	350	
20-24	300	
25-29	250	
30-36	175	
37	175	363
38-39	175	
40-56	120	
57	120	209
58-59	120	
60-69	90	
Rann-Thanagar War DC, 2005		
1	8	
1/Variant	5	
➥2nd printing		
2	4	
3-4	3	
Rawhide Kid MARVEL, 1955		
1	800	
2	350	
3-5	185	
6-10	140	
11-14	110	
15	110	214
16	110	
17	400	
➥Origin, Kirby art		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
18-21	95	
22	90	
23	200	
➥Origin retold, Kirby		
24-30	90	
31-44	75	
45	90	
46	60	
47-55	35	
56	35	59
57	35	
58	35	66
59-60	35	
61	25	
62	25	73
63-70	25	
71-85	18	
86	18	50
87-92	15	
93-97	12	
98	12	53
99	12	
100	18	
101-113	12	
114-120	10	
121-133	7	
133/30¢	20	
134	7	
134/30¢	20	
135-140	7	
140/35¢	15	
141-151	6	
Special 1	12	
Razor's Edge: Warblade DC, 2005		
1-5	3	
Realm ARROW, 1986		
1	5	20
2-3	2	
4	4	
5-15	2	
16-21	3	
Real Screen Comics DC, 1945		
1	750	
2	325	
3	250	
4-5	175	
6-10	125	
11-21	80	
22-30	55	
31-39	38	

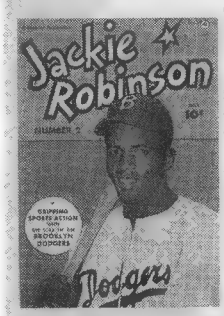
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
40-50	26	
51-60	18	
61-70	16	
71-90	14	
91-100	10	
101-128	8	
Red Circle Sorcery RED CIRCLE, 1974		
Was Chilling Adventures in Sorcery		
6	10	
7-10	5	
11	5	17
Red Seal Comics HARRY A. CHESLER, 1945		
14	475	
15	315	
16	315	975
17-19	285	
20-22	250	
Red Sonja DYNAMITE COMICS, 2005		
0/Black	3	
0/White	3	
0/Ross	30	
0/Sketch	150	
0/Foil	10	
0/Authentix	20	
0/DF	25	
1	20	
1/Rivera	25	
1/Adams	35	
1/Linsner	125	
1/Ross	40	
1/Rubi	20	
1/DF	35	
Red Sonja MARVEL, 1976		
1 ▲	8 ▲	32
2	3	
3	3	29
4	3	
4/35¢	20	
5	3	
5/35¢	20	
6	3	
7-15	2	
Red Sonja MARVEL, 1983		
1-2	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Red Sonja MARVEL, 1983		
1-13	4	
Red Wolf MARVEL, 1972		
1	35	120
2	18	
3	15	
4	15	45
5	15	
6-7	10	
8	10	46
9	10	
Richard Dragon, Kung-Fu Fighter DC, 1975		
1	10	38
2-3	4	
4-5	3	
6-18	2	
Richie Rich HARVEY, 1960		
1	3250	
2	950	
3	500	
4-5	375	
6-9	250	
10	175	
11-15	125	
16-20	90	
21-30	65	
31-40	45	
41-47	35	



Red Wolf #1
2003 price: $15
Now $35

RETROVIEW
Jackie Robinson #2 ★★★★



Fawcett
Jul 1950
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

"Robinson's First World Series" • 11 pp.

One of the most dramatic of all World Series was Robinson's first Fall Classic during his historic rookie year with the Brooklyn Dodgers in 1947.

The nice aspect of this story was that it wasn't all about Jackie Robinson — but, then, how could it have fairly been told that way? Cookie Lavagetto's pinch-hit double in the fourth game, breaking up a no-hitter by Floyd Bevens in the ninth inning to beat the Yankees, was one of the most memorable hits in Series history and gets the full treatment here.

"... and the Stolen Home Run" • 8 pp.

"... and the Golden Cup" • 7 pp.

"Uncle Wilbert Robinson" • 4 pp.

© Fawcett Publications

Best CGC copy: **9.0** **Then 10¢ NOW $225**

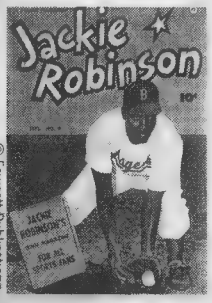
"The Hunger;" Venom appears; Canadian Expo variant of #1 published

"Countdown;" Doctor Octopus appears; price drops to $2.25 with #8

	1	2	3	4	5	6	7	8	9	10
	SEP 03	SEP 03	OCT 03	NOV 03	DEC 03	JAN 04	JAN 04	FEB 04	MAR 04	APR 04
NM Price	$4	$3	$3	$3	$3	$3	$3	$2	$2	$2

THE BOTTOM LINE ★★★

Jackie Robinson #3 ★★★



© Fawcett Publications

Fawcett
Sep 1950
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

"... Breaks into the Majors" • 11 pp.

Jackie Robinson's "origin," so to speak, is efficiently rehashed for those who didn't get the first issue.

The story is nicely rendered, just as in the first issue, though the final panel becomes melodramatic with such statements as: "Jackie's first homer struck a death blow to intolerance which kept Negroes out of organized baseball for seventy years! Jackie Robinson has truly become a baseball immortal!"

"... Battles the Teen-Age Terror" • 8 pp.

"... Rides the Whirlwind" • 7 pp.

"Wee Willie Keeler" • 4 pp.

"It Happened in Brooklyn" • 2 text pp.

Mid-GD copy: 7.5 **Then 10¢ NOW $200**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
48	35	120
49	35	
50-60	25	
61-65	20	
66	20	64
67-70	20	
71-83	15	
84	15	71
85-88	15	
89-102	10	
103-126	7	
127-159	5	
160-200	3	
201-254	2	

Richie Rich Dollars & Cents
HARVEY, 1963

1	250	
2	125	
3	85	
4	85	314
5	85	
6-10	40	
11-20	25	
21-30	15	
31-40	10	
41-50	7	
51-60	5	
61-70	3	
71-90	2	
91-109	1	

Richie Rich Millions
HARVEY, 1961

1	200	
2-3	100	
4	75	
5	75	248
6	75	248
7-10	75	
11-20	40	
21-30	25	
31-42	15	
43-50	10	
51-61	7	
62-80	5	
81-90	3	
91-110	2	
111-113	1	

Richie Rich Money World
HARVEY, 1972

1	85	334
2	35	
3	25	
4-5	20	
6-10	15	
11-18	10	
19-28	7	
29-38	5	
39-59	3	

Richie Rich Success Stories
HARVEY, 1964

1	200	
2	100	
3-4	75	
5-6	50	
7	50 ▽	155
8-10	50	
11-20	25	
21-25	20	
26-30	15	
31-40	10	
41-70	7	
71-89	5	
90-100	3	
101-105	2	

Rima The Jungle Girl
DC, 1974

1	13	42
2-3	7	
4	7	28
5-6	7	
7	7	21

Ringo Kid
MARVEL, 1970

1	20	
2	8	
3-10	5	
11	4	
12	10	36
13-27	4	
27/30¢	20	
28	4	
28/30¢	20	
29-30	4	

Rip Hunter
DC, 1961

1	350	
2	140	
3	115	
4-5	95	
6-7	85	
8-15	70	
16-20	58	
21-25	48	
26-29	40	
4-5	20	
6-10	15	
11-18	10	
19-28	7	
29-38	5	
39-59	3	

Rising Stars
IMAGE, 1999

0	5	
0/Gold	12	
½	3	
1/Holofoil	8	15
1/Chromium	10	
1/Kids	7	
1/Fighting	6	
1/Funeral	5	
1/Wiz	4	
2	3	
2/DF	4	
2/DF Gold	7	
3-24	3	
Ashcan 1	3	
Bright: 1-3	3	
Voices: 1-2	3	

Robin
DC, 1993

0	2	
1	4	15
1/Variant	4	
2-14	2	
14/Variant	3	
15-49	2	
50	3	
51-74	2	
75	3	
76-99	2	
100	4	
101-125	2	
126	5	
CGC 9.8 avg		26
➥Robin quits		
127	4	
➥New Robin		
128	3	
129-139	2	
140	3	
1000000	4	
Ann 3-6	3	
Giant 1	6	

Robocop
AVATAR, 2003
Frank Miller series

1	5	
1/Platinum	7	
1/Wraparound	5	
2	4	
2/Platinum	5	
3-8	4	
3-8/Miller	4	
3-8/Platinum	5	
3-8/Wraparound	4	

Rocky and His Fiendish Friends
GOLD KEY, 1962

1	100	
2	75	
3	75	181
4-5	60	

Rogue
MARVEL, 1995

1	3	
CGC 9.8 avg		19
2-4	3	

Rom
MARVEL, 1979

1	8	25
2-10	2	
11-16	1	
17-75	2	
Ann 1-4	1	

Ronin
DC, 1983
Frank Miller series

1	4	13
2-5	3	
6	5	17

Runaways
MARVEL, 2003

1	4	
CGC 9.8 avg		23
2-18	3	

Runaways
MARVEL, 2005

1	3	
1/Variant	4	
2-6	3	

Saga of the Swamp Thing
DC, 1982

1	3	
2-19	2	
20	15	27
➥Alan Moore starts		
21	12 ▽	21
22-25	6	
26	4	
27	4	11
28	4	17
29-32	4	
33	3	
34	5	
35-36	3	
37	55	59
CGC 9.8 avg		225
➥1st Hellblazer		
38	15	
39-40	9	
41-45	4	
Ann 1-3	4	

Sandman
DC, 1974

1	15 △	48
2	7	25
3-5	4	
6	4	19

Sandman
DC, 1989

1	25	36
2	12	26
3	12	
4	4	
5	4	13
6-7	4	
8	15	59
➥1st Death		
8/Ltd	35	
9-14	4	
15-21	3	
22	4	13
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	

Sandman: A Gallery of Dreams
DC, 1994

1	5	16

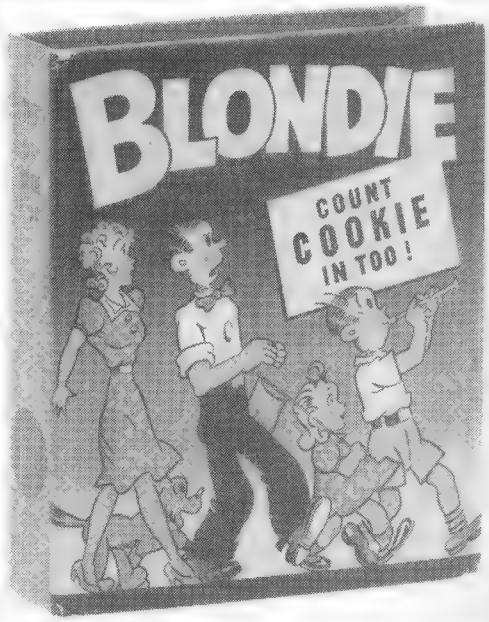
Savage Combat Tales
ATLAS-SEABOARD, 1975

1	16	
2-3	10	

Savage Dragon
IMAGE, 1993

½	3	
½/Platinum	4	
CGC 9.8 avg		20
1-3	3	

Odd Comics



Scan courtesy Heritage Comics Auctions

BLBs: Big Little Books or Better Little Books?

I can still remember when I saw my first Big Little Book cover painting. It was around 30 years ago. Milwaukee comic-book and nostalgia (remember nostalgia?) dealer **Dale Manesis** walked into a small monthly Chicago comic-book show with a pile of them: *Flash Gordon, Donald Duck and Ghost Morgan's Treasure* (which reprints *Four Color* #9), *The Phantom, Invisible Scarlet O'Neil*, and many more — large, colorful gouache paintings far bigger than the tiny books on which they were reproduced.

Manesis had learned that Whitman books wanted to clean out its storeroom, not only of Big Little Book, but also coloring book and other art. Dale was in the right place at the right time and bought it all.

Technically, they were not Big Little Book covers. Whitman used different titles for BLBs during different periods. During the 1930s, "Big Little Books" was the term. In the 1940s and very early 1950s, they were "Better Little Books" — though today these small, chunky, squarebound books with a picture on one side and text on the other generally go by their original Big Little Book (or BLB) title. What Dale had were almost solely 1940s and early 1950s covers from the thinner Better Little Book period.

— George Hagenauer

11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
		"The Lizard's Tale"	Untitled story	"Royal Flush"								"Sins Remembered: Sarah's Story"			
MAY 04	MAY 05	JUN 04	JUL 04	AUG 04	AUG 04	SEP 04	OCT 04	NOV 04	DEC 04	JAN 05	FEB 05	MAR 05	APR 05	MAY 05	JUN 05
$2	$2	$2	$3	$7	$5	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2

Ranma ½ Vol. 31

Because they (and an ever-increasing number of their supporting cast) were dunked in accursed Chinese pools: When Ranma and his dad, Genma, are splashed with cold water, the former becomes a perky red-haired girl and the latter a panda. Against their will, a marriage is arranged between macho Ranma and boy-hating Akane. And, more often than not, hilarity actually does ensue.

VIZ

WRITER: **RUMIKO TAKAHASHI**

ARTIST: **RUMIKO TAKAHASHI**

B/W • 200 Pgs.

$9.99

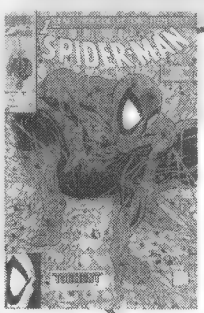
In this volume, after a couple of strangely brief adventures, a main event begins in which Ranma and his rival in romance and martial arts Ryoga (who becomes a potbellied pig when splashed) eat real magic mushrooms that reduce them to 5-year-olds. Then, readers check in on several of Ranma's other fiancées (he's got several, thanks to his Pop), all of whom have supernaturally tinged troubles that can only be made right via an immediate application of slapstick martial arts.

Even after all this time (volume 31!) it remains a funny formula, though — unlike Rumiko Takahashi's later Inuyasha — the characters here flatly refuse to develop much beyond their one-note gimmicks.

★★★ **— S.A. Bennett**

www.viz.com

ISBN: 1-59116-860-0



△ #1

SPIDER-MAN

Multiple variants for #1

Released in the summer of 1990, *Spider-Man* #1 initially had four variant editions: bagged and unbagged newsstand and direct-market editions. The direct-market editions had silver ink on black backgrounds, while the newsstand copies had green backgrounds.

Image © 1990 Marvel Comics

	Newsstand ed.	Bagged newsstand	Bagged direct ed.	Platinum edition	Unbagged direct ed.	With UPC box	Fights Lizard, Calypso, Kraven			
	1	1/CG	1/CS	1/Plat.	1/Silver	1/2nd	2	3	4	5
NM Price	AUG 90 $5	AUG 90 $5	AUG 90 $5	AUG 90 $42	AUG 90 $5	AUG 90 $60	SEP 90 $3	OCT 90 $3	NOV 90 $3	DEC 90 $3

THE BOTTOM LINE

UNSLABBED Near Mint SLABBED CGC 9.4 NM

Savage Dragon CONTINUED
4-12 2
13. 3
13/Variant . . . 3
14. 2
15-25 3
25/Variant . . . 4
26-49 3
50. 6
51/Variant . . . 3
52-74 3
75. 6
76-99 3
100. 9
101-121 . . . 3

Savage She-Hulk MARVEL, 1980
1. . . . . 8 ▲ 26
CGC 9.8 avg 70
2. . . . . 5 ▽ 15
3-5 3
6-25 2

Savage Sword of Conan MARVEL, 1974
1. . . . . 60 170
2. . . . . 28 ▽ 73
3. . . . . 16 58
4. . . . . 12 55
5. . . . . 12 40
6. . . . . 12 27
7-9 12
10. . . . . 12 65
11-19 8
20. . . . . 8 31
21-29 6
30-50 5
51-173 3
174-235 . . . 2
Ann 1 . . . . 17 62
Special 1 . . . 6

Savage Tales MARVEL, 1971
1. . . . . 150 544
2. . . . . 32 103
3. . . . . 20 66
4. . . . . 20 59
5. . . . . 12 71
6. . . . . 10 56
7-11 10
12. 8
Ann 1 . . . . 25 ▽ 70

Scooby-Doo MARVEL, 1977
1. . . . . 15 50
1/35¢ 20 50
2-4 7
5-9 4

Scooby Doo, Where Are You? GOLD KEY, 1970
1. 100
2-8 50
9-11 25
12. . . . . 25 87
13-18 25
19. . . . . 25 89
20-30 15

Scorpion ATLAS-SEABOARD, 1975
1. . . . . 16 37
2. . . . . 16 18
3. 10

Scream Comics HUMOR, 1944
1. . . . . 100 313
2. 55
3-10 45
11-18 42
19. 52

Sea Devils DC, 1961
1. 500
2. 300
3. 200
4-5 125
6-13 75
14-20 50
21-22 35
23. . . . . 35 127
24-28 35
29. . . . . 35 136
30-35 35

Sea of Red IMAGE, 2005
1-3 3

Secret Agent GOLD KEY, 1966
1. . . . . 40 126
2. 25

Secret Defenders MARVEL, 1993
1-25 2

Secret Origins DC, 1961
Ann 1 . . . 400

Secret Origins DC, 1973
1. . . . . 18 54
2. 8
3-4 7
5-7 6

Secret Origins DC, 1986
1. 5
2-50 2
Ann 1-3. . . . 3
Giant 1 5
Special 1 . . . 2

Secret Six DC, 1968
1. . . . . 45 165
2. 15
3-5 12
6. . . . . 15 59
7. 20

Secret Society of Super-Villains DC, 1976
1. . . . . 10 ▽ 29
2. 5
3. . . . . 5 42
4-8 5
9-15 3

Secrets of Haunted House DC, 1975
1. . . . . 35 125
2-4 12
5. 18
6-9 10
10. . . . . 10 23
11-15 10
16-20 6
21-30 3
31. 5
32-46 3

Secrets of Sinister House DC, 1972
Was Sinister House of Secret Love
5. 40
6-9 20
10. 25
11-15 15
16. 12
17. . . . . 12 75
18. 15

Secret War MARVEL, 2004
1. 10
CGC 9.8 avg 28
1/Commem . . 5 ▽ 14
CGC 9.8 avg 30
1/3rd 4
2. 6
CGC 9.8 avg 38
3. 4
CGC 9.8 avg 23
4. 4

Sensational She-Hulk MARVEL, 1989
1. 3
2-49 2
50. 3
51-60 2

Sensational Spider-Man MARVEL, 1996
-1 2
0. 5
1. 2
1/Collector's . . 4 15
2-11 2
11/Collector's . . 7
12-24 2
25. 3
25/Wanted . . 3
26-33 2
Ann 1996 . . 3

Sensation Comics DC, 1942
1. 27500
2. 5200
3. 2750
4. 1850
5. 1550
6. 1400
7-10 . . . 1140
11-19 . . . 1075
20. . . . . 1075 895
21-30 . . . 840
31-34 . . . 610
35-40 . . . 560
41-44 . . . 495
45. . . . . 495 800
46-50 . . . 495
51-58 . . . 455
59. . . . . 455 942
60. 455
61-67 . . . 395
68. 500
➡1st Huntress
69. . . . . 395 662
70. 395
71. 380
72. . . . . 380 1569
73-80 . . . 380
81. 425
82-83 . . . 385
84. . . . . 385 1060
85-90 . . . 385
91-93 . . . 190
94. 350
95-99 . . . 190
100-109 . 450

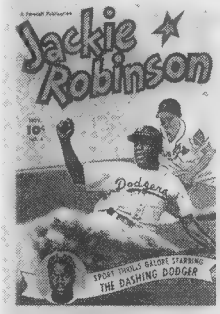
Sentry MARVEL, 2000
1. 7
1/Variant . . . 10
1/Conv 15
2-5 3
FF: 1 3
Hulk: 1 3
Spider-Man: 1 . 3
Void: 1 5
X-Men: 1 . . . 3

Serenity DARK HORSE, 2005
Joss Whedon series
1/Cassaday . . 8
1/Hitch 7
1/Jones 8
2/Bradstreet . . 5
2/Chen 4
2/Quesada . . . 5
2/DHP 10

Sgt. Fury MARVEL, 1963
1. 1500
2. 400
3-5 225
6-10 150
11. 100
12. . . . . 100 ▽ 374
13. . . . . 500 1763
➡Cap. America app
14. . . . . 80 290
15. 80
16. . . . . 75 241
17-18 75
19. . . . . 75 197
20-21 50
22. . . . . 50 96
23. 50
24. 30
25. . . . . 50 89
26. . . . . 50 110
27. 50
28. . . . . 40 136
29-31 40
32-38 25
39. . . . . 20 ▽ 78
40. . . . . 20 ▽ 68
41. . . . . 15 ▽ 54
42-48 15
49. . . . . 15 56
50. . . . . 15 48
51. 15
52. . . . . 15 62
53. 15
54. . . . . 15 57
55. . . . . 15 81
56. . . . . 15 51
57. 15
58. . . . . 15 39
59. . . . . 15 69
60. . . . . 15 68
61-63 15
64. 12
65. . . . . 12 41
66-67 12
68. . . . . 12 44
69-75 12
76. . . . . 12 50
77. 12
78. . . . . 12 35
79-85 12
86. . . . . 12 53
87-99 12
100. . . . . 25 113
101. 12
102. 10
103-106 . . . 8
107. . . . . 8 60
108-110 . . . 8
111-115 . . . 6
116. . . . . 6 31

RETROVIEW

Jackie Robinson #4 ★★★★



Fawcett
Nov 1950
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

"… Wins the Batting Crown" • 11 pp.

The focus is on Jackie's remarkable 1949 season, by far his best in the Major Leagues and the year he was named the National League's Most Valuable Player.

This is an excellent, no-nonsense accounting of how Robinson won his only batting title, coming through with a career-best .342 average to beat out Stan Musial and Enos "Country" Slaughter. Jackie was 30 years old in 1949 and at the peak of his 10-year Major League career.

"… Carries the Pigskin" • 8 pp.

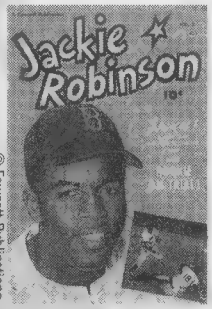
"… and the Human Cat" • 7 pp.

"Mr. Ebbets of Ebbets Field" • 4 pp.

© Fawcett Publications

Near CGC copy 9.8 Then 10¢ NOW $200

Jackie Robinson #5 ★★★



© Fawcett Publications

Fawcett
Ca. 1951
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

"... and the Crucial Series" • 11 pp.
A crucial 1949 series between the Dodgers and Cardinals is profiled.

Robinson's all-around excellence is the focus of this story, which ends with Robinson saying, "That was the greatest series of my career, fans! And I learned a lot from it. Never quit, no matter how grim the odds! That's an important lesson to keep in mind, not only in baseball, but in life!" It's pretty tough to argue with that viewpoint, folks.

"... and the Rookie on Trial" • 8 pp.
"Jackie Robinson, All-American" • 7 pp.
"Babe Herman" • 4 pp.
"Managing the Dodgers" • 2 text pp.

Best CGC copy: 9.2 Then 10¢ NOW $200

UNSLABBED SLABBED Near Mint CGC 9.4 NM

117-121 . . . 6
122-131 . . . 5
132-133 . . . 4
133/30¢ . . . 20
134 4
134/30¢ . . . 20
135-141 . . . 4
141/35¢ . . . 15
142 4
142/35¢ . . . 15
143-151 . . . 4
152-167 . . . 3
Ann 1 . . . 125
Ann 2 55
Ann 3 . . . . 30 97
Ann 4 22
Ann 5 10
Ann 6-7 9

Sgt. Rock
DC, 1977
Was Our Army at War
302 25
303-307 . . 15
308-312 . . 10
313-320 . . . 8
321-330 . . . 6
331-341 . . . 5
342-350 . . . 4
351-390 . . . 3
391-422 . . . 2
Ann 1-2. . . . 4
Ann 3-4. . . . 3

Seven Soldiers
DC, 2005
0. 5
0/Faces. 3
Guardian: 1-3. 4
Klarion: 1-3 . . 4
Sh. Knight: 1-3 4
Zatanna: 1-3 . 4

Seventh Shrine
IMAGE, 2005
1. 6

Shade, The Changing Man
DC, 1977
1. . . . . 10 34
2. . . . . 4 13
3-4 4
5. . . . . 4 18
6. . . . . 4 16
7-8 4

Shadow
DC, 1973
1. . . . . 12 △ 43
2. . . . . 8 35
3. 8
4. 6
5. . . . . 4 15
6. 5
7-12 4

Shadowman
VALIANT, 1992
0/Non-chrom. . 5
0/VVSS. . . . 45
0. 3
0/Gold 20
1. . . . . 8 14
CGC 9.8 avg 51
2-3 5
4. . . . . 3 4
5-6 3
7. 2
8. 4
9. 2
10-15 1
16. 2
17-18 1
19. 5
20-24 1
25. 2
26-31 1
32-39 2
40-41 3
42. 4
43. 7
YB 1 4

Shanna the She-Devil
MARVEL, 1972
1. . . . . 27 98
2. 6
3-5 4

Shanna the She-Devil
MARVEL, 2005
1. 6
CGC 9.8 avg 51
2-7 4

Shaolin Cowboy
BURLYMAN, 2005
1. 4
1/Variant. . . . 5
2. 4
2/Mignola . . . 8
3. 4

Shaun of the Dead
IDEA & DESIGN WORKS, 2005
1. 4
1/Autographed. 20
2. 4

Shazam!
DC, 1973
1. . . . . 20 63
2. 10
3. . . . . 10 36
4-7 10
8. . . . . 20 64
➥100-page issue
9-10 10
11. . . . . 10 29
12-17 10
18-35 7

She-Hulk
MARVEL, 2004
1. 12
CGC 9.8 avg 26
2. 7
3. 4
4-12 3

Sherlock Holmes
DC, 1975
1. . . . . 8 ▽ 29

SHIELD
MARVEL, 1973
1. . . . . 15 50
2-5 5

Shock Illustrated
E.C., 1955
1-2 200
3. 800

Shock SuspenStories
E.C., 1952
1. 850
2. 500
3. 350
4. 325
5. 290
6-7 350
8. 260
9-11 210
12. 225
13. 350
➥Frazetta art
14-15 . . . 200
16-18 . . . 170

Shogun Warriors
MARVEL, 1979
1. . . . . 5 20
CGC 9.8 avg 49
2-20 2

Showcase
DC, 1956
1. 3500
2-3 1000
4. 27500
➥1st Silver Age Flash
5. 1000
6. 4000
7. 2000
8. 11500
➥2nd SA Flash
9. 7500
10. 3000
11-12 . . 1750
13-14 . . 4500
15. 2000
16. 1000
17. 2750
➥1st Adam Strange
18. 1200
19. . . . . 1500 3125
20. 1000
21. 500
22. 5600
➥1st SA Grn. Lantern
23-24 . . 1750
25-26 . . . 350
27. 900
28-29 . . . 400
30. 800
31-32 . . . 400
33. 375
34. 1250
35. 700
36. 525
37. 700
38. 400
39. 350
40. 300
41-42 . . . 150
43. 450
44. 100
45. 325
46-47 . . . 100
48-52 80
53-54 . . . 100
55. . . . . 275 801
➥Dr. Fate origin
56. 125
57. 225
58. . . . . 150 ▽ 337
59. . . . . 125 445
60. . . . . 225 694
➥Spectre origin
61. . . . . 100 342
62. 80
63. 50
64. . . . . 100 348
➥Spectre app.
65. 50
66. . . . . 30 93
67. 30
68. . . . . 30 83
69. 30
70. . . . . 30 185
71. 30
72. . . . . 30 86
73. . . . . 85 264
➥1st Creeper
74. . . . . 45 147
➥1st Anthro
75. . . . . 75 264
➥1st Hawk & Dove
76-77 50
78. 35
79-80 45
81. . . . . 45 159
82. . . . . 40 119
83-84 40
85. 20
86. . . . . 20 69
87. 20
88-93 15
94. . . . . 20 24
➥New Doom Patrol
95-96 8
97-99 6
100. . . . . 6 32
101. . . . . 6 23
102. 6
103. . . . . 6 27
104. 5

Silent Hill
IDEA & DESIGN WORKS, 2005
Paint Black: . . 7
Dying: 1-5 . . . 4
Dying: 3/Var . . 4

Silent Dragon
DC, 2005
1. 3

Silly Symphonies
DELL, 1952
1. 200
2. 175
3-4 125
5-7 110
8. . . . . 110 391
9. 110

Silver Streak Comics
LEV GLEASON, 1939
1. 11000
2. 4000
3. 3500
4. 1750
5. 2000
6. 13500
7. 8300
8. 3200
9. 1900
10. 1500
11. 1000
12-14 . . . 850
15-23 . . . 700

Odd Comics

Annie Told the News

Types of Big Little Books

While we think of Big Little Books mainly in the context of books reprinting comic strips, there were actually several different types of BLBs. In addition to the comic-strip reprints, there were BLBs that used movie stills as their illustrations, as well as titles that told totally original stories. The latter included titles about Western stars like **Roy Rogers**, pulp heroes like The Shadow, and totally original characters like Maximo the Amazing Superman.

The type of book determined the type of art used. The comic-strip reprints came in two types: one was all pictures; one was the standard BLB. The all-picture essentially just reprinted the strips with one panel to a page. The production art to these consisted of cut-up panels from syndicate proofs pasted one to a page. The standard BLBs featured one page of text telling the story illustrated by a piece of art on the opposite page. For these, Whitman staff artists had to modify the proofs, removing word balloons and usually adding additional background art to make the art work as an illustration. These were done the same size as a published page, with usually 12 or more on a sheet.

— ***George Hagenauer*** *reports on original art markets for* ***CBG.*** *Write him at* ***yellowkd@merr.com.***

Hobgoblin, Ghost Rider appear | "Perceptions;" Wolverine appears; fights Wendigo | Spider-Man in black costume | Erik Larsen art | Printed sideways | Thanos appears | "Revenge of Sinister Six;" Ghost Rider, Hulk, Nova, Solo, Deathlok appear

6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
JAN 91	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91	DEC 91	JAN 92	FEB 92	MAR 92	APR 92
$3	$3	$3	$6	$4	$3	$3	$5	$3	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Rann-Thanagar War #1-3

Fresh from events in the recently concluded *Adam Strange* limited series, *Rann-Thanagar War* finds (surprisingly) Strange's adopted home of Rann at war with Thanagarians. To say why would be to state a serious spoiler. However, as is often the case with these things, it's a situation noticeably void of bad guys. Considering the involvement of the factions shown on the cover — Strange, Hawkman, and Green Lantern Kyle Rayner — it's easy to see how this series comes loaded with intrigue. Even readers not familiar with Rann or Thanagar can latch onto this title with ease and enjoy it fully.

DC
WRITER:
DAVE GIBBONS
ARTISTS:
IVAN REIS, MARC CAMPOS
COLOR • 32 PGS.
$2.50

Considering the revelatory interplanetary implications (I won a wager on the syllable count of those last three words), this series is shaping up to grab readers' attentions with its big-boom potential — so even though it's not a 4-star series at this point, stay tuned and have faith in Mr. Gibbons and his crew.

Much is coming together quickly with the four limited series, so hold on for the five-month ride.

★★½ — **Ray Sidman**

www.dccomics.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Silver Surfer
MARVEL, 1968
1 . . . . . 375 ▽ 1145
2 . . . . . 160 346
3 . . . . . 135 555
4 . . . . . 265 853
➥Surfer vs. Thor
5 . . . . . 75 271
6 . . . . . 75 287
7 . . . . . 90 367
8 . . . . . 95 372
9 . . . . . 60 259
10 . . . . . 60 215
11 . . . . . 65 260
12 . . . . . 50 197
13 . . . . . 70 269
14 . . . . . 125 475
➥Spider-Man app.
15 . . . . . 55 277
16 . . . . . 55 214
17 . . . . . 55 206
18 . . . . . 55 215

Silver Surfer
MARVEL, 1988
1 3
CGC 9.8 avg 46
2 3

Silver Surfer
MARVEL, 1987
-1-½ 3
½/Platinum . . 6
1 . . . . . 7 19
2 6
3-10 4
11-14 3
15 4
16-24 3
25 4
26-31 3
32-33 2
34 . . . . . 5 20
35 4
36-38 3
39-45 2
46-47 3
48-49 2
50 . . . . . 5 15
51-74 2
75 4
76-85 2
85/Collector's . . 3
86-90 2
91 1
92-99 2
100 3
100/Variant . . 4
101-146 . . . 2
Annuals . . . 3

Silver Surfer
MARVEL, 1982
1 12

Simpsons Comics
BONGO, 1992
1 5
2 4
3-10 3
11-31 2
32 3
33-39 2
40-108 3

Sin City
DARK HORSE, 1993
See Dark Horse Presnts
1 15

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Sin City
DARK HORSE
Dame: 1 4
Dame: 1/2nd-6 3
Hell/Back: 1 . . 3
Hell/Back: 2-9. 3
Sat. Night: ½-1 3
Lost/Lethal: 1 . 3
Sex/Violence: . 4
Silent Night: . . 4
Yell. Bastrd: 1 . 4
Yell. Basd: 2-6 4
Babe/Red: . . . 3
Big Kill: 1-5 . . 3

Sinister House of Secret Love
DC, 1971
1 . . . . . 125 445
2 75
3 . . . . . 75 226
4 75

Six Million Dollar Man
CHARLTON, 1976
1 . . . . . 12 ▽ 49
2 . . . . . 6 21
3-5 5
6-9 4

Skull the Slayer
MARVEL, 1975
1 . . . . . 12 48
2 5
3 2
4-5 4
5/30¢ 20
6 3
6/30¢ 20
7-8 3

Smoke
IDEA & DESIGN WORKS, 2005
1 10
2 7

Smurfs
MARVEL, 1982
1 . . . . . 4 19
2 . . . . . 4 18
3 4

Snaggiepuss
GOLD KEY, 1962
1 45
2 30
3 . . . . . 30 93
4 30

Soap Opera Love
CHARLTON, 1983
1 . . . . . 25 102
2-3 15

Sojourn
CROSSGEN, 2001
1 . . . . . 5 20
CGC 9.8 avg 77
2-24 3
25 1
26-34/2nd . . 3
Special 1 . . . 4
Prequel: 5 22

Solar, Man of the Atom
VALIANT, 1991
1 . . . . . 7 ▽ 21
CGC 9.8 avg 94
2 . . . . . 5 13
3 . . . . . 5 18
CGC 9.8 avg 59
4-5 5
6 . . . . . 5 5
CGC 9.8 avg 38
7 5
8 6
9 . . . . . 6 5
10 . . . . . 16 △ 31
➥1st Eternal Warrior
11 5
12 4
13 2
14 4
15-16 2
17-32 1
33 2
34-41 1
42-50 2
51-56 3
57-58 4
59 5
60 10

Solo
DC, 2005
1-5 5

Son of Vulcan
DC, 2005
1-3 3

Sonic the Hedgehog
ARCHIE, 1993
0 9
1 . . . . . 12 △ 34
2-3 9
4-5 7
6-10 6
11-20 4
21-50 3
51-148 2
Special 1 . . . 3
Special 2-15 2

Son of Satan
MARVEL, 1975
1 . . . . . 20 61
2 . . . . . 15 30
3 . . . . . 10 40
3/30¢ 15 83
4 10
4/30¢ 15
5 . . . . . 10 44
5/30¢ 15
6-8 10

Soulfire
ASPEN, 2004
Michael Turner series
0 5
0/Conv 7
0/DF. 15
1/Diamond . . 5
1 7
1/DF. 15
1/Jay 6
1/Virgin 8
1/Wiz 5
2 6
2/Rupps . . . 10
3 5
4 3
4/Variant 4
4/Campbell . . 3
4/Lee 4
4/Conv 10

Soulfire: Beginnings
ASPEN, 2003
1 4
1/Conv 10

Soulfire: Dying of the Light
ASPEN, 2005
0 3
0/Conv 15
0/Graham . . 15
0/Conv VIP . 25

Soul Saga
TOP COW, 2000
1 . . . . . 3 ▽ 9
2-5 3

Space Action
ACE, 1952
1 . . . . . 525 1228
2-3 350

Space Adventures
CHARLTON, 1952
1 240
2 125
3-5 105
6-9 90
10-12 . . . 225
13 . . . . . 90 156
14-19 90
20 110
21 80
23 100
24-32 70
33 325
➥1st Captain Atom
34 150
35-40 . . . 125
41 25
42 75
43 25
44 . . . . . 25 68
45-50 25
51-59 18
60 . . . . . 18 71
61-72 12

Space Family Robinson
GOLD KEY, 1962
1 225
2 100
3-5 75
6-10 50
11-13 35
14 . . . . . 35 126
15 . . . . . 35 82
16-20 25
21-24 20
25 . . . . . 20 53
26 20
27 . . . . . 20 59
28-29 20
30 . . . . . 20 100
31-44 20
45-54 10
55-59 6

Space Ghost
GOLD KEY, 1967
1 150

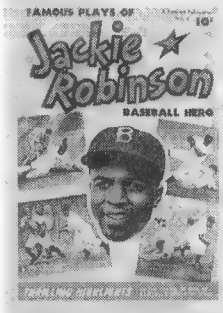
Space Ghost
COMICO, 1987
1 4

Space Ghost
DC, 2005
1 22
2 10
3-6 3

Space Mouse
AVON, 1953
1 . . . . . 65 132
2 40
3-5 30

Sparkler Comics
UNITED FEATURE SYNDICATE, 1941
1 1500
2 650
3-4 425
5-10 375
11-20 . . . 300
21-29 . . . 235
30-40 . . . 165
41-49 . . . 150
50 . . . . . 150 296

RETROVIEW
Famous Plays of Jackie Robinson #6 ★★½



Fawcett
Ca. 1952 • 32 pp.
Writer: Charles Dexter
Pencils: Uncredited
Inks: Uncredited
Photo cover: Jackie Robinson

"Famous Plays of Jackie Robinson"

The highlights of Jackie's career are updated with his most famous plays through the 1951 season.

This is the worst issue of the six, if only because too much is made of Jackie's early career and not enough of his 1950 and 1951 seasons. But, then, the story does cover the Major League record Robinson set in 1951 with a .992 fielding percentage at second base. He participated in 133 double plays that year, a striking figure. It wasn't easy to go into detail in this issue, since the Dodgers narrowly lost out to the Philadelphia Phillies' "Whiz Kids" for the 1950 pennant, then lost a never-to-be-forgotten playoff series against the New York Giants in 1951.

© Fawcett Publications

Last CGC copy: 9.4 **Then 10¢ NOW $165**

△ #35

SPIDER-MAN

Maximum crossover

"Maximum Carnage," a multi-part storyline, ran through all the Spider-titles in mid-1993 with the first two issues of *Spider-Man Unlimited* serving as "bookends" to the story arc that featured fan-favorite villains Venom and, well, Carnage.

Image © 1993 Marvel Comics

FF appears | *Infinity War* tie-in | Phoenix Poster; hologram cover

	22	23	24	25	26	27	28	29	30	31
NM Price	MAY 92 $2	JUN 92 $2	JUL 92 $2	AUG 92 $2	SEP 92 $4	OCT 92 $2	NOV 92 $2	DEC 92 $2	JAN 93 $2	FEB 93 $2

THE BOTTOM LINE

Robinson's stats

One reason Fawcett was able to produce six largely fact-focused issues of *Jackie Robinson* was that he already had a huge athletic history by the time he broke Major League Baseball's color line at age 28 in 1947. He had been a nationally prominent athlete for nearly a decade, or since his days on the football field, basketball court, and track and field oval at UCLA, plus a solid performer for a short time in baseball's old Negro Leagues. He played only 10 Major League seasons and quickly grew old in baseball terms. He wasn't destined to have a long career of the likes enjoyed by Willie Mays, Hank Aaron, and Ernie Banks, all of whom were brought up to the Majors at much younger ages than Robinson was. But Robinson's maturity enabled him to survive an emotionally bruising first season and provided a model for all players for many years. With Fawcett's four fictionalized stories of how Robinson turned around young lives, the company tried to show what an inspiration he was.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
51-60	100	
61-70	75	
71-90	55	
91-100	42	
101-120	30	

Spawn
IMAGE, 1992

1	5 ▲	15
CGC 9.8 avg		32
1/Variant	3	
2	4	15
CGC 9.8 avg		28
3	3	10
CGC 9.8 avg		23
4	3	8
CGC 9.8 avg		24
5	3	12
6	3	
7	4	15
8	4	7
9	4	12
CGC 9.8 avg		34
10-17	3	
18	3	12
19	3	
20	3	10
21	3	14
CGC 9.8 avg		31
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100	5	
CGC 9.8 avg		31
100/Variants	5	
101-148	3	
Ann 1	5	

Special Marvel Edition
MARVEL, 1971

1	20	
2-4	15	
5-14	7	
15	45 ▽	143
➥1st Shang-Chi		
16	18	62

Spectacular Spider-Man (Magazine)
MARVEL, 1968

1	90	289
2	75 ▽	185
CGC 9.8 avg		716

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM

Spectacular Spider-Man
MARVEL, 1976

-1	2	7
CGC 9.8 avg		262
1	25 △	46
2	15	55
3	8	14
CGC 9.8 avg		53
4	5	19
5	5	17
6	5	19
7	5	17
7/35¢	15	
8	5	19
8/35¢	15	
9	5	13
9/35¢	15	
10	4	19
10/35¢	15	
11	4	
11/35¢	15	
12	4	12
13-17	4	
18	4	22
19	4	
20	4	13
21-22	3	
23	3	21
24-26	3	
27	15	45
➥1st Miller Daredevil		
28	15 ▽	39
➥2nd Miller Daredevil		
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64	5 △	22
➥1st Cloak & Dagger		
65-82	3	
83	7	26
➥Punisher app.		
84	3	
85	5	21
86-89	3	
90	3	15
91-99	3	
100	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
101	3	
102-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147	8	
➥New Hobgoblin		
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	12
190-195	2	
195/Collector's	3	
196-199	2	
200	4	20
CGC 9.8 avg		18
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223	3	
223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant	4	
230	4	
231-249	2	
250	3	
251-263	2	
Ann 1	5 ▽	24
Ann 2	4	
Ann 3-10	3	
Special 1	4	

November Comics Birthdays

Nov. 1
Michael Fleisher
James E. Galton (1924)
Ken Leach (1947)
David Darrigo (1954)
Tony Akins (1960)
Roland Mann (1964)

Nov. 2
Howard Post (1926)
Steve Ditko (1927)
Tom Lyle (1953)
Brian Augustyn (1954)
Sharon Wright (1959)

Nov. 3
Susan Ehrenreich
Holly M. Sanfelippo (1953)
Tom Grindberg (1961)
Mik Pascal (1963)
Carlos Kastro (1966)
Aaron Sowd (1970)

Nov. 4
Anthony Burcher (1959)

Nov. 5

Jim Steranko (1938)
Ron Fortier (1946)
Paul S. Power (1954)
Robert Loren Fleming (1956)

Nov. 6
Marty Garrity (1916)
Mike Reynolds (1954)

Nov. 7
Tom Taggart (1965)
Vincent Locke (1966)

Nov. 8
Roger McKenzie
Marilee Woch (1964)

Nov. 9
Bill Mantlo
Phil Normand (1945)
Ken Landgraf (1950)
Mort Todd (1961)
Jack Herman (1961)
Patrick Hayes (1967)

Nov. 10
Bruce Chrislip (1954)

Neil Gaiman (1960)

Nov. 11
Roger Slifer
Dave Cockrum (1943)
Jim Stenstrum (1950)
Susan Daigle-Leach (1960)
James A. Owen (1969)

Nov. 12
Carl Potts (1952)
Kelley Jarvis (1966)

Nov. 13
Doug Murray (1947)
Larry Doyle (1958)
Randy Clark (1963)

Nov. 14
Alberto Giolitti (1923)
Edd Vick (1958)

Nov. 15

Heidi D. MacDonald
Stu Schwartzberg
Martin Nodell (1915)
Michael Gallagher (1951)
Mike Gustovich (1953)
George Broderick Jr. (1957)

Nov. 16
Richard Howell
Joe Judt

Nov. 17
Sue Flaxman
Vincent Giarrano (1960)
Steve Remen (1969)

Nov. 18
Alan Moore (1952)

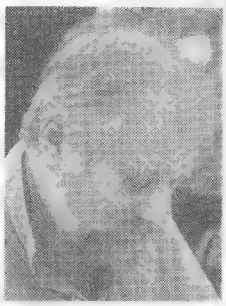
Nov. 19
Rick McCollum (1954)
Steve Lightle (1959)

Nov. 20
Chester Gould (1900)
Dave Schreiner (1946)
Rian Hughes (1963)
Guy Davis (1966)
David Gatzmer (1966)
Jill Thompson (1966)
Stephanie Gladden (1969)

Nov. 21
Vincent DiFate (1945)
Larry Welz (1948)
Greg Theakston (1953)
Dennis LaSorda (1955)

Nov. 22
Roy Thomas (1940)
David Wenzel (1950)
Kim Yale (1953)
Ron Randall (1956)
Daniel Vozzo (1962)

Nov. 25



Chris Claremont
Paul Murry (1911)
Sean Deming (1963)
Ken Lester (1963)

Nov. 26
Dan Green
Charles M. Schulz (1922)
Barbara Marker (1949)
Doug Rice (1950)
Pat Broderick (1953)
Darrell McNeil (1957)

Nov. 27
Paul Guinan (1962)

Nov. 28
Shelley Eiber
Dale Crain
Mark A. Nelson (1953)
Brian Apthorp (1955)
Jerry Ordway (1957)

Nov. 29
James Reddington
Gill Fox (1915)
Maggie Thompson (1942)
Andrea Albert (1967)

Nov. 30
Claude St. Aubin (1951)
Keith Giffen (1952)
Brian Pulido (1961)
Matthew Kelleigh (1973)

"Maximum Carnage," Pts. 4, 8, and 12; Venom appears

Punisher appears

Electro appears

Goes to $1.95

Fights Hobgoblin

32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47
MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	SEP 93	OCT 93	NOV 93	DEC 93	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94
$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
⩓ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Rizelmine

The Japanese have created the first artificial human, 12-year-old Rizel, who needs love and lots of it or she pitches a highly explosive fit. The solution this brain trust comes up with: an arranged shotgun marriage to supposed "average" 15-year-old Tomonori. (Who's cruel, bitter, and obsessed with older women. I wouldn't trust this kid with a lawnmower, let alone an emotionally unstable human bomb.) Hilarious consequences are promised but not delivered in this creepy, amateurish mess.

TOKYOPOP
WRITER:
YUKIRU SUGISAKI
ARTIST:
YUKIRU SUGISAKI
B/W • 192 Pgs.
$9.99

I keep reading manga by creators incapable of keeping their paper-thin premises spinning for even a single slim volume, and that's the case with *Rizelmine*, an indifferent inversion of the classic Urusei Yatsura with none of the original's charm or grace.

Transparent complications are clumsily introduced. For Rizel, it's Lux (a U.S.-produced version of Rizel) who inexplicably wants Tomonori. Later, the impossibly rich and spoiled Ryunosuke shows unfathomable affection for the underage Rizel. And, when it completely runs out of steam, we find out — nothing that makes this any more palatable.

★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-901-3

△ #60

SPIDER-MAN

Send in the clones

Remember the "Clone Saga?" Yeah, everyone else has tried to forget it, too. Well, in addition to Ben Reilly, the original Spider-clone, there were other clones (and clone wannabes) popping up all through the story, including Kaine and a new Jackal.

image © 1995 Marvel Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spectacular Spider-Man MARVEL, 2003		
1		
CGC 9.8 avg		27
1/CanExpo		
2-3		
4		
5-7		
8-13		
14		
15		
➥Avngrs Disassmbled		
16		
➥Avngrs Disassmbled		
17-19		
20		
➥Organic webshooters		
21-27		
Spectre DC, 1967		
1	150	538
2	60	150
3	50	156
4	50	160
5	50	170
6	40	130
7	40	148
8	40	157
9	40	137
10	40	136
Spectre DC, 2001		
1	3	11
2-27	3	
Speed Buggy CHARLTON, 1975		
1	12	46
2-9	8	
Spellbinders MARVEL, 2005		
1-5	3	
Spider-Girl MARVEL, 1998		
0	2	
½	3	
1	4	
1/Variant	4	
2-5	3	
6-24	2	
25	3	
26-58	2	
59-74	3	
75	8	
76-89	3	
Ann 1999	4	
Spider-Man MARVEL, 1990		
-1	2	
½	4	12
½/Platinum	6	
1	5 △	22
CGC 9.8 avg		39
1/Gold, UPC	50	
1/Gold, no UPC	5	
1/Platinum	42 ▽	138
1/Silver	5	
2	3	17
CGC 9.8 avg		23
3	3	31
4	3	
CGC 9.8 avg		19
5	3	12
6	3	13
CGC 9.8 avg		26
7	3	12
CGC 9.8 avg		26
8	3	26
CGC 9.8 avg		38
9	6	27
CGC 9.8 avg		32
10	4	15
CGC 9.8 avg		27
11	3	9
12	3	
CGC 9.8 avg		22
13	5	19
14	3	
15	2	
16	2	11
CGC 9.8 avg		21
17-25	2	
26	4	12
CGC 9.8 avg		21
27-43	2	
44	2	8
45-46	2	
46/Collector's	3	
47-49	2	
50	3	
50/Variant	4	
51	3	
51/Variant	3	
52-56	2	
57	3	
57/Variant	3	
58-74	2	
75	4	
76-98	2	
98/Variant	2	
Ann '97-98	3	
Giant 1	4	
Hol 1995	3	
Spider-Man and Doctor Octopus MARVEL, 2003-4		
Neg. Exp: 1-5	3	
Reach: 1	3	
Reach: 2-5	3	
Year 1: 1-5	3	
Funeral: 1-4	2	
Spider-Man and His Amazing Friends MARVEL, 1981		
1	10	35
Spider-Man/ Black Cat: Evil That Men Do MARVEL, 2002		
1	4	
CGC 9.8 avg		20
2	3	
CGC 9.8 avg		15
3	3	
Spider-Man: Blue MARVEL, 2002		
1	6	8
CGC 9.8 avg		M
2	5	
3-6	4	
Spider-Man: Breakout MARVEL, 2005		
1-5	3	
Spider-Man: Chapter One MARVEL, 1998		
0	3	
1	3	5
1/DF	10	
2	3	
2/Variant	4	
3-12	3	

RetroView Tarzan

1974-1975
Reviewed by Michael Tierney

In 1972, after nearly 25 years at Dell (and its later incarnation, Gold Key), Tarzan and other Burroughs properties were licensed by the Edgar Rice Burroughs Estate to DC. Initial interest in the revitalized *Tarzan* series was high, with Joe Kubert adapting early Burroughs novels and giving them the space they needed to be done properly in comics form. The other Burroughs properties also received stellar treatment. In mid-1974, *Tarzan* expanded to 100 pages, adding reprints of DC's jungle-related adventurers.

Tarzan ™ Edgar Rice Burroughs Inc.

COST TO OWN THE ORIGINALS IN NM

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spider-Man: House of M MARVEL, 2005		
1	4	
1/Conv	15	
2-3	3	
Spider-Man: Maximum Clonage MARVEL, 1995		
Alpha:	5	40
Omega:	5	
Spider-Man Special Ed. MARVEL, 1992		
1	7	24
Spider-Man: Official Movie Adaptation MARVEL, 2002		
1	6	
CGC 9.8 avg		20
Spider-Man 2099 MARVEL, 1992		
1	3	13
CGC 9.8 avg		20
1/Autographed	2	
2-18	1	
19-25	2	
25/Variant	3	
26-46	2	
Ann 1	3	
Special 1	4	
Spider-Man Universe MARVEL, 2000		
1	5	
2	5	9
3-5	5	
6-7	4	
Spider-Man Unlimited MARVEL, 1993		
1	4	10
CGC 9.8 avg		24
2-12	4	
13-22	3	
Spider-Man Unmasked MARVEL, 1996		
1	6	
Spider-Man vs. the Hulk MARVEL, 1979		
1	7	28
Spider-Man vs. Wolverine MARVEL, 1987		
1	6	24
CGC 9.8 avg		113
Spider-Woman MARVEL, 1978		
1	6 ▽	23
CGC 9.8 avg		106
2	3	16
3	3	
4	2	13
5-36	2	
37	4	20
➥1st Siryn		
38	4	19
➥X-Men app		
39-49	1	
50	4	14
Spider-Woman MARVEL, 1999		
1-2	3	
3-18	2	
Spidey Super Stories MARVEL, 1974		
1	20	79
➥Spider-Man origin		
2	6	
3	5	
4	5	18
5	5	40
6	5	
7	5	23
8-9	5	
10	5	33
11-43	5	
44	5	23
45-56	5	
57	5	20
Spine-Tingling Tales GOLD KEY, 1975		
1	20	72
2-4	8	
Spirit HARVEY, 1966		
1	50	87
2	42	
Spirit WARREN, 1974		
1	22	
2	10	39
3	7	
4-12	6	
13-15	5	
16	7	
17-41	4	
Special 1	35	
➥Mail-in only		
Spoof MARVEL, 1970		
1	15	
2	7	
3	8	15
4-5	7	
Spy Smasher FAWCETT, 1941		
1	2500	
2	750	2350
3-7	450	
8-9	350	
10	375	
11	350	
Stalker DC, 1975		
1	7	22
2-4	4	
Starfire DC, 1976		
1	7	18
2-8	3	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

Enhanced cover variants also exist ▼ Clone vs. Venom ▼ Flipbook ▼ Enhanced variant exists ▼

NM Price	48 JUL 94	49 AUG 94	50 SEP 94	51 OCT 94	52 NOV 94	53 DEC 94	54 JAN 95	55 FEB 95	56 MAR 95	57 APR 95
	$2	$2	$3	$3	$2	$2	$2	$2	$2	$3

Tarzan #229 ★★

© Edgar Rice Burroughs, Inc.

DC
Mar 1974
Writers: Joe Kubert
Pencils: Kubert
Inks: Kubert
Cover: Kubert

"The Game!" • 18 pp.

A manipulative queen pits Tarzan against her king.

Albino Queen Zorina takes a delight in games of death that her husband, King K'Tumba, doesn't share. When an injured Tarzan is found by the riverside, Zorina plots to make her husband jealous. She tells both Tarzan and K'Tumba that the other is planning murder. But Tarzan's honesty foils her plot. The vengeful queen forces him to play a game of death. As a thunderstorm rolls over, they hold the different ends of a chain.

"Tarzan's Animal Encyclopedia" • 2 pp.

last CGC copy: **9.6** Then 20c **NOW $4**

Spectacular • Strange $

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Starslayer PACIFIC, 1982		
1	2	
2	4	14
3	2	
4	1	
5	2	
6-9	1	
10	2	
11-34	1	
Star Spangled Comics DC, 1941		
1	4500	
2	1800	
3	1000	
4-5	875	
6	800	
7	8000	
➥1st Newsboy Legion		
8-10	1600	
11-16	1175	
17	1500	
18-19	1000	
20-30	850	
31-40	525	
41-50	425	
51-55	400	
56	400	913
57-60	400	
61-64	375	
65	1050	
➥Robin stories start		
66-68	690	
69	800	
➥1st Tomahawk		
70	690	
71-80	575	
81-83	450	
84	625	
85-86	450	
87	625	
88-94	500	
95-99	265	
100	300	
101-110	225	
111-112	200	
113	375	
114	325	
115-131	200	
Star Spangled War Stories DC, 1952		
132 (1)	750	
133 (2)	550	
3	475	
4-6	285	
7-10	220	
11-20	185	
21-30	130	
31-40	90	
41-50	70	
51-70	60	
71-83	55	
84	125	
➥1st Mlle. Marie		
85-87	80	
88-89	65	
90	325	
➥1st Dinosaur Island		
91	45	
92	110	
93	45	
94-99	110	
100	145	
101-125	60	
126	60	212
➥1st Sgt. Gorilla		
127-130	60	
131	60	294
132-133	60	
134	65	
135-138	60	
139	50	
140-141	24	
142	24	156
143	24	
144	27	
145	35	122
146-150	20	
151	125	423
➥1st Unknown Soldier		
152-153	20	
154	55	
➥Unk. Soldier origin		
155	16	
156-161	14	
162-180	6	
181-204	5	
Star Trek GOLD KEY, 1967		
1	350	
2	125	
3	100	
4	90	
5-6	75	
7	60	
8-9	50	
10	40	
11	30	
12	30 △	71
13	30	104
14	30	170
15	30	60
16-23	30	
24-26	25	
27-38	20	
39	20	83
40	20	
41-43	15	
44	15	54
45-47	15	
48	15	66
49-52	15	
53	15	48
54-59	15	
60-61	12	
Star Trek MARVEL, 1980		
1	5	18
2	3	9
3-17	2	
18	2	21
Star Wars MARVEL, 1977		
1	20 ▽	69
CGC 9.8 avg		321
1/35¢	800	6552
1/2nd	4 ▽	69
2	10	30
2/35¢	150	
3	8	25
3/35¢	150	
4	7	26
4/35¢	150	
5	7 ▽	34
5/2nd	7 ▽	34
6	7 △	22
6/2nd	7 △	22
7	7 △	20
8	7	
9	7	18
10	7	21
11	7 ▽	14
12	7	
13	7	29
14	7 ▽	23
15-16	7	
17	7	23
18	7	
19	7	12
20	6	9
21	6	28
22	5	
23	5	18
24	4	
25	4	18
26	4	31
27	4	
28	4	10
29	4	26
30-31	4	
32	4 ▽	9
33	4 △	10
34	4	9
35	4 ▽	11
36-39	4	
40	4	27
41	4	10
42	4	24
43	4	11
44	4	13
45-47	4	
48	4	11
49	5	
50-53	4	
54	4	20
55-63	4	
64	4	11
65-67	4	
68	4	31
69-70	4	
71	4	16
72	4	13
73	4	
74	4	15
75	4	11
76	4	
77	4	17
78-80	4	
81	4	27
82-83	4	
84	4	17
85	4	14
86	4	15
87	4	
88	4	19
89	4	19
90-91	4	
92	4	12
93-95	4	
96	4	11
97	4	
98	4	16
99	4	
100	4	13
101	4	16
102	4	15
103-106	4	
107	25 ▽	69
➥Low distribution		
Ann 1	8	24
Ann 2	5	14
Ann 3	5	
Star Wars DARK HORSE, 1998		
0	10	
1	4	
2-49	3	
50	6	
➥Title SW Republic		
51-77	3	
Star Wars: Obsession DARK HORSE, 2004		
1	8	
2	4	
3-5	3	
Star Wars: Return of the Jedi MARVEL, 1983		
1	4	13
2	4	
3	4	10
4	4	
Star Wars Tales DARK HORSE, 1999		
1-4	5	
5-21	6	
22/Art	7	
22/Photo	6	
23/Art	7	
23/Photo	6	
24/Art	7	
24/Photo	6	
Star Wars: Union DARK HORSE, 1999		
1	14	
2	10	
3	7	
4	5	
Stoker's Dracula MARVEL, 2004		
1-4	4	
Strange MARVEL, 2004		
1-6	4	
Strange Adventures DC, 1950		
1	2500	
2	1150	
3	850	
4	800	
5-6	650	
7	625	
8	550	
9		
1250	2412	
➥1st Captain Comet		
10	400	
11	500	
12	400	
13	500	
14	650	
15	500	
16	450	
17	275	
18-20	450	
21-23	350	
24	375	
25	350	
26-29	300	
30	425	
31-38	275	
39	400	
40-41	250	
42	275	
43	250	
44	325	
45-46	250	
47	200	
48	250	
49	200	
50	225	
51	200	
52-53	225	
54	150	
55	200	
56-60	150	
61-70	125	
71-74	100	
75	75	
76-78	100	
79	150	
80-83	100	
84	125	
85-90	100	
91	90	
92-93	80	
94	75	
95	90	
96	65	
97	90	
98	75	
99	90	
100	125	
101	65	
102-103	90	
104-106	65	
107	75	
108-109	65	

Flashback 2000

5 years ago in CBG...

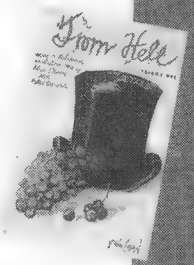
#1407 NOVEMBER 3 2000

Marvel Comics named **Brian Michael Bendis** to write its third Ultimate title, ***Ultimate Marvel: Spider Man and ...***, joined by various artists. The series never reached fruition. Bendis was, and still is, the writer for ***Ultimate Spider-Man***.

#1408 NOVEMBER 10 2000

After years of speculation and rumors, mostly focused on *Terminator* director **James Cameron**, Marvel Studios announced that a **Spider-Man** film would reach theaters May 3, 2002. The film, directed by Sam Raimi, went on to set box-office records, ultimately grossing $403.7 million dollars (on a budget of $139 million), making it the fifth-highest-grossing U.S. movie at that time.

#1409 NOVEMBER 17 2000



Australian Customs barred **Alan Moore** and **Eddie Campbell**'s ***From Hell*** from importation. The comic was considered contraband specifically because of #7, which is contained within the larger collected version. The specific problem was a scene showing the removal of a female cadaver's breast.

#1410 NOVEMBER 24 2000

A 22-page document from a St. Louis judge overturned a court judgment awarding pro hockey player Tony Twist $24.5 million for unauthorized use of his name by **Todd McFarlane** in his ***Spawn*** comic book. In July 2004, the judgment would again be overturned, and Twist would get $15 million, resulting in Todd McFarlane Productions filing for bankruptcy in December of that year.

— from the Comics Buyer's Guide archives

Kaine's ID revealed — *Overpower* cards — Fights Poison — Hammerhead appears — Fights Sentinels — Goes to $1.99

58 MAY 95 $2	59 JUN 95 $2	60 JUL 95 $2	61 AUG 95 $2	62 SEP 95 $2	63 OCT 95 $2	64 JAN 96 $2	65 FEB 96 $2	66 MAR 96 $2	67 APR 96 $2	68 MAY 96 $2	69 JUN 96 $2	70 JUL 96 $2	71 AUG 96 $2	72 SEP 96 $2	73 OCT 96 $2

Seven Soldiers: Shining Knight #1-2

DC
WRITER: **GRANT MORRISON**
ARTIST: **SIMONE BIANCHI**
COLOR • 32 PGS.@ **$2.99@**

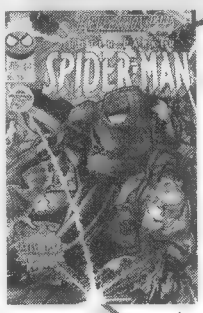
Grant Morrison tackles one of DC's older characters in The Shining Knight and reimagines his story and his place in the DC universe — and does so with a flair that makes this new version one to follow.

When an alien race comes to destroy Camelot, one knight, Justin, takes the fight to them at their castle, but this castle is unlike any seen before. Accompanied by his flying and talking horse, Justin finds The Inexhaustible Cauldron, which he believes will allow him to turn the tide of battle. After tossing the cauldron into a pool of liquid to destroy it, Justin and his steed find no other way to escape than to follow the sinking cauldron into the depths. When they explode out of the bottom of the floating castle, they fall headfirst into modern Los Angeles and straight into a world of trouble.

This Shining Knight is an interesting new character, and his adventures in the modern world and his search to get home will make the rest of this mini-series enjoyable to read.

★★★ **— Ian M. Feller**

www.dccomics.com



△ #75

SPIDER-MAN

He's baaaaack!

After being thought dead for more than 20 years, Norman Osborn returned to bedevil Spider-Man in late 1996 as the original Green Goblin. This time, Osborn also used his business influences to mess with The Web-Slinger and his friends.

image © 1996 Marvel Comics

THE BOTTOM LINE

	74	75	76	77	78	79	80	81	-1	82
		Green Goblin returns		Fights S.H.O.C.		Fights Morbius, S.H.O.C.		Fights Hammerhead		"Flashback"
NM Price	NOV 96 $2	DEC 96 $4	JAN 97 $2	FEB 97 $2	MAR 97 $2	APR 97 $2	MAY 97 $2	JUN 97 $2	JUL 97 $2	AUG 97 $2

UNSLABBED Near Mint / SLABBED CGC 9.4 NM

Strange Adventures CONTINUED
110 75
111 65
112 60
113 90
114 125
➥1st Star Hawkins
115-116 . . 60
117 550
➥1st Atomic Knights
118 75
119 90
120 200
➥2nd Atomic Knights
121-123 . . 75
124 90
125-126 . . 75
127 50
128 75
129 90
130-131 . . 50
132 75
133-135 . . 65
136-137 . . 50
138 55
139-140 . . 50
141 55
142-145 . . 50
146 40
147-148 . . 50
149 40
150-160 . . 50
161-167 . . 35
168 30
169 35
170 50
171-172 . . 30
173 40
174 30
175 40
176-177 . . 30
178 25
179 30
180 150
➥1st Animal Man
181 25
182-183 . . 30
184 60
➥Animal Man app.
185-186 . . 25
187 20
188 25
189 30
190 . . . . . 100 ▽ 291
➥Animal Man app.
191 20
192 . . . . . 25 30
193 25
194 20
195 35
➥Animal Man app.
196-197 . . 25
198 20
199 . . . . . 30 100
200 25
201 40
202-204 . . 20
205 125
➥Deadman begins
206 60
➥Adams Deadman
207 . . . . . 50 214
208 . . . . . 60 184
209 . . . . . 60 205
210 . . . . . 60 ▽ 189
211 . . . . . 60 224
212 . . . . . 60 △ 181
213 . . . . . 40 △ 137
214 . . . . . 60 207
215 45
216 . . . . . 40 180
217 . . . . . 20 51
218 . . . . . 20 46
219 20
220 25
221-223 . . 20
224-230 . . 15
231-244 . . 10

Strange Girl IMAGE, 2005
1-2 3

Strange Planets SUPER, 1958
1 . . . . . 60 217
9 35
10-11 20
12 . . . . . 20 76
13-16 15

Strangers in Paradise ANTARCTIC, 1993
0 75
1 . . . . . 65 20
2 24
➥2,300 printed
3 18

Strange Sports Stories DC, 1973
1 . . . . . 18 41
2 9
3-6 7

Strange Tales MARVEL, 1951
1 2750
2 800
3-5 700
6-10 550
11-20 . . . 350
21-30 . . . 275
31-44 . . . 225
45-58 . . . 200
59 225
60 200
61 225
62-63 . . . 175
64 200
65-66 . . . 175
67-78 . . . 200
79 250
80 200
81-83 . . . 175
84 200
85-88 . . . 175
89 400
➥Kirby Fin Fang Foom
90-92 . . . 175
93-96 . . . 150
97 350
➥Aunt May, Uncle Ben
98-100 . . 150
101 900
➥Human Torch starts
102 . . . . 425 1463
➥Human Torch app.
103-105 . 300
106 225
107 250
108 225
109 . . . . 225 751
110 1250
➥1st Dr. Strange
111 350
112-113 . 150
114 350
115 450
➥Dr. Strange origin
116 125
117-118 . 100
119-121 . 125
122 . . . . 125 406
123 . . . . 125 593
124-125 . . 75
126 90
127 75
128 . . . . . 75 491
129 . . . . . 75 382
130 . . . . . 90 359
131-132 . . 75
133 . . . . . 75 350
134 75
135 125
➥1st S.H.I.E.L.D.
136 . . . . . 75 263
137 50
138 . . . . . 50 109
139-142 . . 50
143 . . . . . 50 147
144-146 . . 50
147 . . . . . 50 97
148 . . . . . 75 180
➥Ancient One origin
149 . . . . . 50 116
150 . . . . . 50 148
151 . . . . . 75 156
152 . . . . . 50 ▽ 138
153 50
154 . . . . . 50 138
155 50
156 . . . . . 50 123
157 50
158 . . . . . 50 156
159 . . . . . 60 △ 227
160 . . . . . 50 180
161 . . . . . 50 ▽ 194
162 . . . . . 50 134
163 . . . . . 50 155
164 50
165 . . . . . 50 134
166 50
167 . . . . . 50 269
168 . . . . . 50 △ 141
169 . . . . . 15 92
➥Series restarted
170 10
171 7
172 . . . . . 7 33
173 7
174 . . . . . 7 11
175-177 . . . 7
178 . . . . . 15 45
179 . . . . . 10 △ 40
➥Warlock origin
180 . . . . . 10 ▽ 40
181 . . . . . 10 37
182 . . . . . 3 24
183-185 . . . 3
185/30¢ . . . 20
186 3
186/30¢ . . . 20
187-188 . . . 3
Ann 1 . . . 325
Ann 2 . . . 350

Stuntman Comics HARVEY, 1946
1 . . . . . 685 1551
2-3 425

Sub-Mariner TIMELY, 1941
1 25000
2 7000
3 5000
4 4500
5 3500
6-11 . . . 2500
12-15 . . 1500
16-19 . . 1200
20 . . . . . 1200 3067
21-31 . . 1000
32 1250
33-35 . . . 900
36-41 . . . 700
42 1000

Sub-Mariner MARVEL, 1968
1 . . . . . 125 ▽ 325
2 . . . . . 45 ▽ 122
3 . . . . . 35 152
4 35
5 . . . . . 30 245
6 . . . . . 25 99
7 . . . . . 25 98
8 . . . . . 75 267
➥vs The Thing
9 . . . . . 30 123
10 25
11 . . . . . 20 68
12 . . . . . 20 101
13 . . . . . 20 101
14 . . . . . 50 187
➥Toro dies
15 20
16 . . . . . 20 63
17-21 . . . 20
22 . . . . . 20 71
23 20
24 . . . . . 20 69
25 . . . . . 20 68
26 . . . . . 20 70
27 . . . . . 20 53
28 . . . . . 20 51
29 . . . . . 20 54
30 . . . . . 20 79
31 . . . . . 15 44
32 . . . . . 15 48
33 15
34 . . . . . 70 242
➥Hulk, Surfer app.
35 . . . . . 35 175
➥Hulk, Surfer app.
36 . . . . . 15 48
37 . . . . . 15 50
38 . . . . . 15 52
39 15
40 . . . . . 15 63
41 . . . . . 10 45
42 10
43 . . . . . 10 100
44 . . . . . 10 83
45 . . . . . 10 48
46 . . . . . 10 73
47 . . . . . 10 76
48 . . . . . 10 68
49 . . . . . 10 44
50 . . . . . 10 40
51-53 10
54 . . . . . 10 55
55-56 10
57 . . . . . 10 67
58 . . . . . 10 53
59 . . . . . 10 76
60 . . . . . 10 43
61 10
62 . . . . . 10 30
63 . . . . . 10 38
64 . . . . . 10 31
65 . . . . . 10 42
66 10
67 . . . . . 10 57
68 . . . . . 10 27
69 . . . . . 10 63
70 . . . . . 10 29
71 . . . . . 10 43
72 10
Special 1 . . 10 90
Special 2 . . 15

Suicide Squad DC, 1987
1 . . . . . 1 6
2-49 1
50 2
51-66 1
Ann 1 2

Superboy DC, 1949
1 7000
2 2000
3 1500
4-5 1000
6-10 800
11-15 . . . 600
16-20 . . . 450
21-30 . . . 350
31-38 . . . 275

RETROVIEW

Tarzan #230

★★★★

DC
May 1974
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"Tarzan" • 6 pp.

Tarzan saves a fawn from a lion and lioness.

Tarzan wonders what it'd be like to have a son of his own someday, which serves as a lead-in to the next feature: The format expands to a whopping 100 pages, with many non-Tarzan reprints, and goes bimonthly.

"Leap into Death!" (Korak) • 14 pp.

Korak is still chasing after Meriem, his wife who was kidnapped during his own series, currently on temporary hiatus.

Captured by birdmen, Korak survives their "Test of Flight" by fashion-

© Edgar Rice Burroughs, Inc

ing a bungee cord before leaping from a tower.

"The Slave Traders" • 19 pp.

Tarzan chases a slave caravan to Timbuktu and beyond.

More Russ Manning newspaper strips are reformatted into comics pages.

"The Deadly Sting of Ana Conda" • 20 pp.

Simba the Jungle Boy comes to the pages of Tarzan.

Looks like a recycled Bomba story to me.

"Mystery of the Stolen Bell" (Congo Bill) • 6 pp.

"Meet Detective Chimp" • 8 pp.

"Into the Noobolian Valley" (Carson) • 5 pp.

Carson's adventures on Venus pick up where the canceled *Weird Worlds of Edgar Rice Burroughs* left off.

"How I Wrote the Tarzan Books" • 2 text pp.

"Tarzan: Citizen of the World" • 3 text pp.

Best CGC copy: 9.6 Then 60c NOW $8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
39-50	225	
51-60	175	
61-67	125	
68	500	
➥1st Bizarro		
69-77	100	
78	175	
➥Mxyzptlk origin		
79	100	
80	150	
➥Meets Supergirl		
81-85	90	
86	200	
➥Legion app.		
87-88	90	
89	275	
➥1st Mon-El		
90-93	90	
94-97	75	
98	100	
99	75	
100	175	
➥Phtm. Zone villains		
101-120	60	
121-128	50	
129	75	
130-135	40	
136	40	143
137	40	
138	55	
➥Giant-sized		
139-140	40	
141-142	35	
143	35	124
144-146	35	
147	50	
➥Saturn Girl origin		
148	25	
149	25	65
150-152	25	
153	25	97
154-155	25	
156	65	225
➥Giant-size		
157-159	25	
160	25	58
161	25	
162	25	31
163-164	25	
165	50	
➥Giant-size		
166-168	25	
169-173	20	
174	30	114
175-178	20	
179	15	50
➥Giant-sized		
180	15	36
181	15	
182	20	75
183	12	39
184	12	44
185-186	12	
187	12	40
188-191	12	
192	12	39
193	12	25
194	12	
195	12	39
196	12	
197	20	
➥Legion stories start		
198-199	12	
200	15	
201	12	
202	30	100
203-204	12	
205	40 ▽	147
206-207	12	
208	15	42
209	10	
210	15	
211-212	10	
213	7	27
214-219	7	
220	7	25
221	7	
222-223	5	
224	5	24
225	5	
226	5	14
227-230	5	
Ann 1	175	
SP 1	4	

Super DC Giant
DC, 1970

13	75	
14	30	
15	30	52
16	30	
17	125	
18-19	50	
20	40	
21	175	
22	25	78
➥Westerns		
23	40	
24	30	84
➥Supergirl comics		
25-26	25	
27	15	27

Super Friends
DC, 1976

1	20	39
2	9	
3-5	7	
6-10	6	
11-13	4	
14	6	
15	4	
16	6	
17-19	4	
20	4	12
21-23	6	
24-31	4	
32	5	
33-43	4	
44	4	10
45-47	4	
Special 1	5	

Supergirl
DC, 1972

1	15	120
2	10	
3-4	8	
5	8	37
6	8	
7	8	41
8-10	8	

Supergirl
DC, 1996

1	10	
➥Matrix, Linda merge		
2-3	4	
4-7	3	
8-49	2	
50	4	
51-72	2	
73-74	3	
75	3	17
75/DF	20	
76-80	3	
1000000	4	
Ann 1	3	
Ann 2	4	

Supergirl
DC, 2005

0	5	
1	6	
1/Turner	8	

Super Goof
GOLD KEY, 1965

1	24	
2-3	12	
4-10	10	
11-20	7	
21-30	5	
31-57	3	
58-59	4	
60	15	
61	70	
62	15	
63	3	
64-66	5	
67-69	8	
70	15	49
71-74	15	

Superman
DC, 1939

1	160000	
2	16000	
3	9200	
4	6500	
5	6000	
6-7	3500	
8-10	2850	
11-13	2200	
14	4500	
➥U.S. flag cover		
15	2050	
16-20	1650	
21	1500	
22-23	1100	
24	1400	
25	1050	
26	1250	
27-29	950	
30	1350	
➥1st Mr. Mxyzptlk		
31-40	825	
41-50	650	
51-52	525	
53	1800	
➥Superman origin		
54-60	500	
61	1000	
➥1st Kryptonite		
62-70	475	
71-75	450	
76	1100	
➥Batman team-up		
77-80	400	
81-90	375	
91-95	360	
96-99	325	
100	1500	
101-110	280	
111-120	240	
121-130	195	
131-139	155	
140	175	
➥1st Bizarro Jr.		
141-145	115	
146	160	
➥Superman origin		
147	135	
148	115	
149	125	
➥Legion app.		
150-161	68	
162-178	58	
179	58	283
180	58	
181-183	55	
184	55	214
185-186	55	
187	60	
188	55	
189	55	262
190	55	
191	55	225
192	55	157
193	60	
194-195	55	
196	55	271
197-198	55	
199	180	
➥1st race with Flash		
200	60	254
201	24	
202	30	201
203-209	24	
210	24	129
211	24	
212	50	
➥Superbabies		
213-215	24	
216	24	110
217	30	
218-221	20	
222	30	209
223-225	20	
226	20	126
227	30	
228-231	20	
232	30	
233	40 △	357
➥Kryptonite destroyed		
234-236	18	
237	18	105
238	18	71
239	30	
➥Giant-sized		
240	18	73
241	18	72
242	18	144
243	18	115
244	18	
245	22	
246	18	
247	18	89
248	18	
249	18	97
250	18	69
251	18	
252	60	300
➥100-page issue		
253	18	78
254	22	
255	9	35
256-257	9	
258	9	36
259	9	46
260	9	51
261	9	60
262	9	
263	9	44
264	9	
265	8	29
266	8	
267	8	35
268	8	
269	8	34
270	8	27
271	8	41
272	20	112
➥100-page issue		
273	7	34
274	7	47
275	7	27
276	7	35
277	7	
278	17	89
➥100-page issue		
279-281	5	
282	5	36
283	5	
284	7	
285	5	
286	5	18
287-292	4	
293-299	3	
300	11	45
301-350	3	
351-399	2	
400	5	19
401-422	2	
423	5	20
Ann 1	600	
Ann 2	325	
Ann 3	210	
Ann 4	180	
Ann 5	105	
Ann 6	90	
Ann 7	62	
Ann 8	46	
Ann 9-10	5	
Ann 11	4	50
Ann 12	3	
Special 1-3	4	

Superman
DC, 1987

0	3	
1	4	14
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	

Flashback 1995

10 years ago in CBG...

#1146 NOVEMBER 3 1995

Canadian distributor **Multi-Book and Periodical** got out of the monthly comics business.

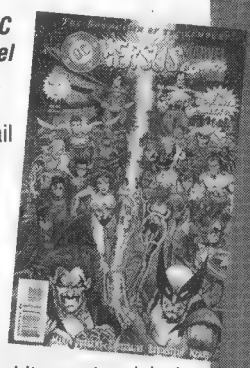
#1147 NOVEMBER 10 1995

In Oklahoma City, Planet Comics owners **Michael Kennedy** and **John Hunter** were indicted on eight obscenity-related counts (including child pornography) for displaying adult comics titles in their store. ***CBG*** columnist **Peter David** urged ***CBG*** readers to send $10 or more to the **Comic Book Legal Defense Fund** to help in the store owners' defense. The store eventually closed.

Gary Colabuono sold his **Pop Culture Resources** comics supply business to Diamond.

#1148 NOVEMBER 17 1995

The crossover title ***DC versus Marvel/Marvel versus DC*** received a boost courtesy of an agreement with the **Musicland** retail group. More than 1,450 outlets of Media Play, Sam Goody, Suncoast, On Cue, and Musicland agreed to carry the series. The group also promoted the title with Marvel and DC caps and T-shirts.



#1149 NOVEMBER 24 1995

The **Xeric Foundation** announced its grant recipients for 1995. Six creators received $23,020 in awards from the organization founded by **Peter Laird**, co-creator of *Teenage Mutant Ninja Turtles*.

Winners were: Jessica Abel for *Artbabe* #5, Art Baxter for *Spud*, Clay Butler for *Sidewalk Bubblegum*, David Kelly for *Steven's Comics* #3, Matthew Smith for *alec dear*, and David Yurkovich for *Death by Chocolate*.

— from the Comics Buyer's Guide archives

Fights Juggernaut — Fights Shocker — Punisher appears — 1st Dusk — Ghost Rider appears — Fights Nitro — Madame Web appears — Two covers exist

83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98
SEP 97	OCT 97	NOV 97	DEC 97	JAN 98	FEB 98	MAR 98	APR 98	MAY 98	JUN 98	JUL 98	AUG 98	SEP 98	OCT 98	NOV 98	NOV 98
$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Shuck the Sulfurstar #2

Shuck the Sulfurstar is an experiment gone off-kilter, and the series tells the story of the demon who has left Hell behind in search of a more peaceful existence. The facet of this series that stands out is the language. Rick Smith's attempt to portray the dialect and lingo of the various beings — human and demon — in his story make reading it a chore. Can you understand what's being said? Most of the time. Is it easy to understand what's being said? Sometimes, but not often enough. While I appreciate the challenge of portraying dialects and admire the author for taking on this considerable task, doing so to this extent takes the joy out of the reading.

SHUCK COMICS
WRITER:
RICK SMITH
ARTIST:
RICK SMITH
B/W • 30 Pgs.
$2.95

That said, the story is amusing and the art is effective in its simplicity. Translation: Other than the dialogue, it's enjoyable. For those who greatly enjoy reading dialect, then you can add another star to the review rating for *Shuck* #2.

A more pleasant dose of bizarreness is found in a back cover short feature titled "Sawlogs," also by Smith. No funky dialects here: just him explaining a dream he had as a youth.

★½ **— Ray Sidman**

www.shuckcomics.com

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Superman
CONTINUED
73 3
74 4
75 5
CGC 9.8 avg 65
➥Death of Superman
75/Collector's . 12 ▽ 30
75/Platinum . 40 △ 58
76-77 3
78 2
78/Collector's . . 3
79-82 2
82/Variant . . . 4
83-99 2
100 3
100/Variant . . 4
101-122 . . . 2
123 3
123/Variant . . 5
124-150 . . . 2
150/Variant . . 4
151-170 . . . 2
171 4
172-174 . . . 2
175 4
176-190 . . . 2
190/Variant . . 4
191-199 . . . 2
200 4
201 8
202 2
CGC 9.8 avg 21
203 . . . . . 6 9
CGC 9.8 avg 18
➥Lee sketchbook
204 . . . . . 4 ▽ 10
CGC 9.8 avg 26
204/RRP . . 250 ▽ 255
CGC 9.8 avg 796
204/DF Lee . 30
204/DF Azzrell 25
205/Lee 4
CGC 9.8 avg 19
205/Turner . . 3
205/DF Lee . 30
205/DF Turner 25
CGC 9.8 avg 21
206-207 . . . 3
CGC 9.8 avg 20
208 5
209 4
CGC 9.8 avg 18
210-215 . . . 3
216 5
➥Inf. Crisis tie
217 7
➥OMAC app.
218 5
219 6
➥Sacrifice Pt. 1
219/Variant . . 3
220 3
1000000 . . . 4
1000000/Ltd. 15
Ann 1-12 . . . 4
Giant 1-3 . . . 5
Special 1 . . . 4
3D 1 5

Superman Adventures
DC, 1996
1-3 3
4-20 2
21 4
22-66 2
Ann 1 4
Special 1 . . . 3

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Superman & Batman: Generations
DC, 1999
1-4 5
II: 1-4 6
III: 1-12 . . . 3

Superman/ Batman
DC, 2003
1 . . . . . 8 ▽ 23
CGC 9.8 avg 66
1/RRP . . . 125 ▽ 249
1/2nd 4
1/3rd 4
CGC 9.8 avg 41
2 . . . . . 6 25
3 . . . . . 5 21
CGC 9.8 avg 31
3/2nd 3
4 4
CGC 9.8 avg 24
5 3
CGC 9.8 avg 26
6 4
CGC 9.8 avg 25
7 3
CGC 9.8 avg 23
8 10
CGC 9.8 avg 22
➥1st new Supergirl
8/2nd & 3rd . . 3
CGC 9.8 avg 18
9 . . . . . 3 15
CGC 9.8 avg 18
9/2nd-3rd . . . 3
10 5
CGC 9.8 avg 19
10/2nd 3
11 5
CGC 9.8 avg 21
11 5
12 3
CGC 9.8 avg 20
13 5
CGC 9.8 avg 21
13/Supergirl . 6
14 5
➥Absolute Power
15-17 4
➥Absolute Power
18-21 3

Superman Family
DC, 1974
164 . . . . . 35 118
➥100-page issue
165 . . . . . 13 53
➥100-page issue
166-167 . . 13
➥100-page issues
168 . . . . . 13 76
➥100-page issue
169 13
➥100-page issue
170 . . . . . 11 35
171-177 . . 11
178-180 . . . 5
181-196 . . . 4
197 . . . . . 4 14
198-200 . . . 4
201-222 . . . 3

Superman: Red Son
DC, 2003
1 6
CGC 9.8 avg 44
2-3 6

Superman Secret Files & Origins 2004
DC, 2005
0 6
➥Inf. Crisis tie

Superman's Girl Friend Lois Lane
DC, 1958
1 2600
2 625
3 415
4-5 300

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

6-10 220
11-18 . . . 125
19 215
20 125
21-29 86
30-50 48
51-62 34
63 . . . . . 34 ▽ 144
64-65 34
66 . . . . . 34 ▽ 161
67 . . . . . 34 140
68 44
69 34
70 175
➥1st SA Catwoman
71 105
➥Catwoman app.
72-73 15
74 . . . . . 34 178
75-76 15
77 24
78 15
79-80 10
81 . . . . . 10 116
82-85 10
86 16
87 10
88 . . . . . 10 65
89 10
90 . . . . . 10 125
91-94 10
95 . . . . . 25 275
➥Giant-sized
96 8
97 . . . . . 8 121
98-99 8
100 . . . . . 8 217
101-103 . . . 8
104 16
105 14
106 . . . . . 14 162
107 . . . . . 6 102
108 6
109 . . . . . 6 51
110 6
111 . . . . . 10 143
112 6
113 14
114 . . . . . 6 51
115 6
116 . . . . . 6 64
117 . . . . . 6 46
118 6
119 . . . . . 6 55
120 6
121 . . . . . 5 41
122 . . . . . 8 120
123 8
124 . . . . . 5 153
125-127 . . . 5

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

128 . . . . . 5 55
129 5
130 . . . . . 5 46
131 5
132 . . . . . 5 60
133-134 . . . 5
135 . . . . . 5 24
136-137 . . . 5
Ann 1 75
Ann 2 50

Superman's Pal Jimmy Olsen
DC, 1954
1 4000
2 1250
3 675
4-5 475
6-10 335
11-20 . . . 235
21-30 . . . 150
31-40 . . . 100
41-50 75
51-56 50
57-70 30
71 25
72-73 30
74-75 25
76 30
77-80 25
81 . . . . . 25 129
82 . . . . . 25 114
83-87 25
88 . . . . . 25 133
89 20
90 . . . . . 20 104
91-93 16
94 . . . . . 16 112
95 25
96 . . . . . 16 ▽ 68
97-99 16
100 . . . . . 25 174
101-102 . . 12
103 . . . . . 12 118
104 . . . . . 35 155
➥Weird Adventures
105-112 . . 12
113 25
➥Anti-Superman ish
114-119 . . 12
120-126 . . 10
127 . . . . . 16 75
128-130 . . 10
131-132 . . . 8
133 10
134 . . . . . 25 184
135 . . . . . 12 96

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

136 . . . . . 12 90
137 . . . . . 12 51
138 . . . . . 12 ▽ 76
139 . . . . . 12 86
140 . . . . . 12 117
141-142 . . 10
143 . . . . . 10 99
144 . . . . . 10 67
145 . . . . . 10 43
146 10
147 . . . . . 10 49
148 10
149 . . . . . 10 41
150 . . . . . 10 39
151 8
152-160 . . . 7
161 . . . . . 7 27
162-163 . . . 7

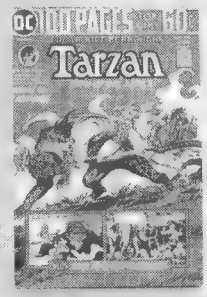
Superman: The Man of Steel
DC, 1991
0 3
CGC 9.8 avg 32
1 . . . . . 6 17
2 3
3 . . . . . 3 11
4-16 2
17 3
18 . . . . . 4 18
19 . . . . . 3 18
20-21 3
22 2
22/Variant . . . 3
23-30 2
30/Variant . . . 3
31-99 2
100 3
100/Variant . . 4
101-134 . . . 2
1000000 . . . 3
Annuals 4

Superman: The Wedding Album
DC, 1996
1 6
CGC 9.8 avg 20
1/Direct 5
1/Gold 10

Supernatural Freak Machine
IDEA & DESIGN WORKS, 2005
1-2 4

Tarzan #231

★★★★



DC
Jul 1976
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"Tarzan and the Lion Man, Part 1" • 18 pp.

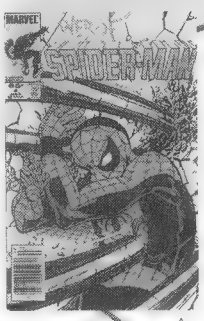
Two actresses are kidnapped when a film crew's prop treasure map is mistaken for the real thing.

Once again, Tarzan meets a man who looks just like him. Only this time, it's Tarzan who takes on the identity of his double — as the leading man in the movie *Tarzan and the Lion Man*.

Meanwhile, the actresses have escaped their kidnappers, and one encounters English-speaking apes who are on a mission from God!

"The Deadly Dangers

© Edgar Rice Burroughs, Inc



△ #4

WEB OF SPIDER-MAN

A new Spider-title

When *Marvel Team-Up* folded after 150 issues in 1985, Marvel replaced the series with a new solo Spider-title: *Web of Spider-Man*, bringing the number of Spider-titles at the time to three with *Amazing Spider-Man* and *Spectacular Spider-Man*.

image © 1985 Marvel Comics

Secret Wars II tie-in

THE BOTTOM LINE	NM Price	1 APR 85	2 MAY 85	3 JUN 85	4 JUL 85 Fights Doc Ock	5 AUG 85	6 SEP 85 Hulk appears	7 OCT 85	8 NOV 85	9 DEC 85	10 JAN 86
		$8	$4	$4	$4	$4	$4	$4	$4	$4	$4

of Pal-ul-don" • 21 pp.

With Joiper of the Ant-Men, Tarzan races to save two lady journalists who've entered Pal-ul-don.

A race of female-less species of bird-men capture the ladies whom they need to perpetuate their race. As always happens in Pal-ul-don, there are many encounters with a hungry Tyrannosaurus Rex. Russ Manning's art is excellent, as always.

"The Ancient Awakes" (Korak) • 14 pp.

Korak wakes a man who slept in suspended animation for 700 years.

After getting a look around and encountering villainous hunters, Vrodinn the Ancient goes back to sleep.

"My Enemy the Jungle" (Simba) • 19 pp.

"Safaris for Sale" (Congo Bill) • 6 pp.

"The Return of Detective Chimp" • 6 pp.

"Evolution through an Ape-Man's Eyes" • 1 text pp.

Best CGC copy 9.6 Then 60¢ NOW $8

Supernatural Thrillers
MARVEL, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	27	101
2	10	67
3	10	34
4	10	41
5 ➥1st Living Mummy	27	98
6	10	44
7	10	45
8	10	
9	10	38
10	10	39
11	10 ▽	41
12	10	42
13	10	39
14-15	10	

Super-Team Family
DC, 1975

1	12	36
2	6	
3	6	27
4	6	28
5	4	27
6	4	
7	4	22
8-10	4	
11	3	16
12-14	3	
15	3	20

Super-Villain Team-Up
MARVEL, 1975

1	7	35
2	5	
3	4	
4	4	23
5	4	35
5/30¢	20	76
6	3	
6/30¢	20	
7	3	
7/30¢	20	
8-12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15-17	3	

Surrogates
TOP SHELF PRODUCTIONS, 2005

1	3	

Swamp Thing
DC, 1972

1	60 △	230
2	30	110
3	20	76
4	20	68
5	15	76
6	15	64
7	12 ▽	80
8	10	46
9	10	47
10	10	56
11	5	33
12	5	29
13	5	
14	5 △	49
15	5	33
16	5	31
17	5	28
18	5	29
19	5	
20	5	32
21-23	5	
24	5	30

Swamp Thing
DC, 1986

46	4	
47-49	3	
50	4	
51	3	
52	4	
53 ➥Batman app.	5	
54	3	15
55-81	3	
82-83	2	
84 ➥Sandman app.	5	
85-89	2	
90	3	
91-99	2	
100	3	
101-124	2	
125	3	
126-140	2	
140/Platinum	6	
141-149	2	
150	3	
151-158	2	
159-171	3	
Ann 4-7	4	

Swamp Thing
DC, 2004

1	4	
2-18	3	

Swing with Scooter
DC, 1966

1	30	
2	18	
3	15	
4-5	12	
6-10	10	
11-19	8	
20	8	96
21-30	6	
31-36	5	

Sword of Sorcery
DC, 1973

1	10	32
2	8	
3	8	26
4	6	28
5	6	

Tales From the Crypt
E.C., 1950

20	775	
21	900	
22	700	
23	520	1381
24-25	520	
26-29	400	
30	400	875
31	460	
32	300	
33 ➥Crypt Keeper origin	675	1338
34-46	295	

Tales of Asgard
MARVEL, 1968

1	30	110

Tales of Evil
ATLAS-SEABOARD, 1975

1	9	31
2-3	7	

Tales of Ghost Castle
DC, 1975

1	10	37
2-3	9	

Tales of Suspense
MARVEL, 1959

1	1400	
2	540	
3	475	
4	450	
5-10	325	
11-20	240	
21-32	150	
33-38	135	
39 ➥1st Iron Man	3500	
40	1100	
41	650	
42	325	2125
43-45 ➥1st Crimson Dynamo	325	
46-47	210	
48 ➥1st red/gold armor	265	1446
49	210	
50	155	
51	105	
52	140	
53 ➥Watcher origin	120	780
54-56	62	
57	170	
58 ➥Cap America app.	210	1191
59 ➥Cap stories start	210	
60	120	
61	82	532
62	82	
63 ➥Bucky origin	180	
64	72	428
65	125	746
66 ➥Red Skull origin	125	
67	52	
68	52	336
69	52	
70	52	284
71	42	241
72-73	42	
74	42	142
75	42	146
76	42	175
77-79	42	
80	42	167
81	32	215
82	32	170
83	32	177
84	32	
85	32	166
86	32	162
87	32	185
88	32 ▽	182
89	32	130
90	32	205
91	32 ▽	146
92	32 △	155
93	32	204
94	32 ▽	185
95	32	214
96	32	169
97	32	178
98	32	186
99	32 △	188

Tales of the Teen Titans
DC, 1984

41-42	2	
43	3	
44	6 ▽	19
	CGC 9.8 avg	53
45-59	2	
60-91	1	
Ann 4	2	

Tales of the Unexpected
DC, 1956

1	750	
2	385	
3	275	
4-5	225	
6-10	165	
11-20	125	
21-30	100	
31-39	85	
40 ➥Space Ranger starts	650	
41-42	275	
43 ➥Space Ranger cover	450	
44-45	200	
46-50	150	
51-55	125	
56-60	100	
61-70	85	
71-74	60	
75	50	140
76-82	50	
83-90	30	
91-100	22	
101-104	20	

Tales of the Zombie
MARVEL, 1973

1	25	
2	18	
3	15	40
4	15	51
5-10	15	
Ann 1	15	

Tales to Astonish
MARVEL, 1959

1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27 ➥1st Hank Pym	3600	
28-34	175	
35 ➥1st Ant-Man	1900	
36	625	
37-38	350	
39	350	1056
40	350	
41	230	1223
42-43	230	
44 ➥1st Wasp	500	2676
45-46	150	
47	150	706
48	150	
49 ➥1st Giant Man	250	866
50	95 △	591
51	95	311
52	95	
53	95	455
54	95	
55	95	237
56	95	
57 ➥Spider-Man app.	125	1070
58	95	
59 ➥Giant-Man vs. Hulk	150	1088
60 ➥Hulk stories start	175	
61	75	800
62 ➥1st Leader	90	411
63	75	397
64	75	
65	75 ▽	496
66	70	
67	70	361
68-69	70	
70 ➥Namor stories start	100	285
71	55	162
72-74	55	
75	55	157
76	55	162
77-78	55	
79	55	217
80	55	155
81	55	205
82 ➥Iron Man app	78	
83	55	209

Flashback 1990

15 years ago in CBG...

#885 NOVEMBER 2 1990

Betty Boop creator **Grim Natwick** died from complications of pneumonia and heart disease. He was 100.

Marvel Entertainment Group named its newest executive, Chief Executive Officer **Terry Stewart**.

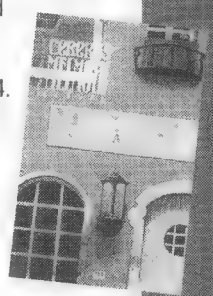
Dark Horse Comics declared itself the #3 comics publisher, as it had an 8% market share among direct-market publishers in August 1990.

#886 NOVEMBER 9 1990

Marvel agreed to become the international distributor for another publisher, **Harvey Comics**.

#887 NOVEMBER 16 1990

Dave Sim's ***Cerebus*** reached its halfway point with #150. The series launched in 1977 and ended with #300 in 2004.



John Byrne withdrew from a project to relaunch a **Captain Marvel** title. The Marvel Comics' character, at the time last published in late 1989, would have multiple relaunches in early 1994, late 1995, early 2000, and late 2002. The first series ran 1968-1979.

#888 NOVEMBER 23 1990

Low-priced comics served as the latest popular hits in the industry, with titles such as ***Lobo*** #1 and ***Robin*** #1. A solid show of popularity among higher-price-point titles had not been seen since June, with *Spider-Man* #1 and *Aliens vs. Predators* #1.

#889 NOVEMBER 30 1990

DC's announcement of the engagement of **Clark Kent** and **Lois Lane** made national headlines. This "long engagement" survived six years and the death of the prospective groom before the big wedding in 1996.

— from the Comics Buyer's Guide archives

	Goes to 75¢				1st Foreigner, Chance		Red suit destroyed	Venom cameo	1st Solo					
	11 FEB 86	12 MAR 86	13 APR 86	14 MAY 86	15 JUN 86	16 JUL 86	17 AUG 86	18 SEP 86	19 OCT 86	20 NOV 86	21 DEC 86	22 JAN 87	23 FEB 87	24 MAR 87
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
◮ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Spider-Man: Breakout #1

The first issue of a five-issue mini-series, this tie-in to the events that take place in *The New Avengers* #1 features a score of minor-league villains, including the U-Foes. However, it's unclear why these villains deserved their own story. Moreover, this is billed as a Spider-Man mini-series, but the story in this issue focuses on these villains and, because of that alone, is not worth the time.

MARVEL
WRITER:
TONY BEDARD
ARTIST:
MANUEL GARCIA
COLOR • 32 PGS.
$2.99

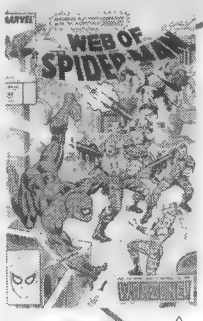
The issue starts two years ago, as the villains plot to escape from prison to hunt for a fortune.

When the plot is discovered, they all believe one of their own sold them out and they are transferred to the super-maximum security prison The Raft. Now, the breakout is in effect, and they see their chance to get out, get their revenge, and finally seek the fortune they've waited for.

While the premise isn't much, the art, in spots, is dynamic, and Manuel Garcia uses interesting camera angles. Tony Bedard's dialogue is enjoyable and sharp, and his character interactions are believable.

★★ **— Ian M. Feller**

www.marvel.com



△ #44

WEB OF SPIDER-MAN

A Hulking crossover

Spider-Man paid a visit to Las Vegas in *Web of Spider-Man* #44, where he ran into casino enforcer Mr. Fixit, aka The Incredible Hulk. This was during the Hulk's gray phase, when he would switch identities at nightfall and dawn.

image © 1988 Marvel Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales to Astonish CONTINUED		
84	55	145
85 △	55	184
86	55	140
87	55	145
88	55	195
89 ▽	55	150
90 ▽	55	217
91 ▽	52	179
92	75	162
➥Silver Surfer app.		
93	75	374
➥Silver Surfer app.		
94	50	135
95	50	176
96	50	129
97	50	202
98 △	50	143
99	50	
100	75	163
101 ▽	85	206
Targitt ATLAS-SEABOARD, 1975		
1	9	33
2	8	
3	7	
Tarzan DC, 1972		
207	17	64
208	10	42
209	6	
210	6	29
211-229	4	
230	8	49
231-233	8	
234	8	55
235	8	42
236	3	21
237-238	3	
239	3	22
240-244	3	
245	3	19
246-252	3	
253	3	27
254	3	
255	3	17
256-258	3	
Tarzan Family DC, 1975		
60	5	
61	5	20
62	4	8
63	4	9
64-66	4	
Team Titans DC, 1992		
1	4	
1/5 variants	3	
2-24	2	
Ann 1-2	3	
Teenage Mutant Ninja Turtles MIRAGE, 1984		
1	300	1055
1/Counterfeit	2	
2	28	91
2/Counterfeit	2	
3	15	58
3/Misprint	15	
4	12	57
5	4	
6	3	
7	5	
8	4	
9-10	3	
11	4	
12-15	3	
16-62	2	
Teen Titans DC, 1966		
1	260	708
2	100	220
3	40	180
4	40	
5	40	148
6-7	32	
8	32	140
9	32	129
10	32	239
11-17	28	
18	33	97
19-20	33	
21	33	196
22	33	
23	18	
24	18	206
25	18	
26-30	12	
31	20	
32	18	55
33	18	91
34-35	18	
36	18	103
37	18	108
➥Giant-sized		
38	18	83
39-40	12	
41	12	79
42-43	12	
44 △	7	24
45-47	7	
48	12	21
➥1st Harlequin		
49	7	
50	20	
➥Batgirl returns		
51-52	6	
53	6	25
Teen Titans DC, 1996		
1	4	25
2-3	3	
4	3	8
5-10	3	
11-24	2	
Ann 1	4	
Ann 1999	5	
Teen Titans DC, 2003		
½	16	
1	12	
CGC 9.8 avg		34
2-15	3	
16	5	
17	4	
18-19	3	
20	4	
➥Identity Crisis tie		
21-26	3	
Teen Titans Go! DC, 2004		
1-12	2	
13-14	3	
15-21	2	
Teknophage TEKNO, 1995		
1	2	
1/Variant	3	17
2-10	2	
Tenth Muse ALIAS, 2005		
1	4	
1/B cover	5	
1/C cover	4	
1/D cover	5	
1/Photo foil	6	
2	3	
2/B cover	4	
2/Photo foil	5	
3	3	
3/B cover	4	
3/C cover	3	
4	4	
Terminator: The Burning Earth NOW, 1990		
1	8	17
2-3	5	
4-5	6	
Terry and the Pirates Comics HARVEY, 1947		
3	285	376
4	160	
5	100	
6	65	
7	65	150
8-10	65	
11-12	55	
13	55	125
14-16	55	
17	55	54
18-20	55	
21-23	45	
24	45	115
25	45	
26-28	28	
Thanos MARVEL, 2003		
1	3	
CGC 9.8 avg		23
2-12	3	
Thanos Quest MARVEL, 1990		
Special 1	4	
Thing CHARLTON, 1952		
1	735	
2-4	585	
5-9	540	
10-14	390	
15	295	
16 △	295	319
17	295	
Thing MARVEL, 1983		
1	6	23
CGC 9.8 avg		50
2-10	2	
11-13	1	
14	2	
15-36	1	
30 Days of Night IDEA & DESIGN WORKS, 2002		
1	55 ▽	87
1/2nd	7	9
2	25	48
3	10	15
CGC 9.8 avg		33
Ann 2004	5	
Bloodsuck: 1-7	4	
Barrow: 1	12	
Barrow: 2	8	
Barrow: 3-6	4	
Dark Days: 1	8	
CGC 9.8 avg		22
Dark Days: 2-6	4	
Thor MARVEL, 1966		
126	125	
127	45	342
128	45	220
129	45	175
130	45	243
131	45	248
132 △	45	93
CGC 9.8 avg		387
133 ▽	45	162
134	45	180
135-136	45	
137	45	230
138	45	116
139	45	124
140	45	153
141	32	140
142	32	173
143	32	221
144	32	136
145	32	127
146	32	134
147	32	133
148	32	159
149	32	130
150	32	207
151	32	105
152	32	99
153	32	134
154	32	85
155	32	112
156	32 △	71
157	32	87
158	32	176
159	32	118
160	32	136
161	25 △	100
162	25	101
163	25	95
164	25	104
165	40	226
➥Warlock app.		
166	36 ▽	179
167	24	124
168	36	
➥Galactus origin		
169	36	146
➥Galactus origin		
170	20	70
171	20	91
172	20	76
173	20	76
174	20	95
175	20 ▽	74
176	20	81
177	20	92
178	18	
179	18	67
180	24	123
➥Thor vs. Mephisto		
181	23	111
182	12	65
CGC 9.8 avg		193
183	12	
184	12 ▽	73
185	12	85
186-187	12	
188	12	67
189-192	12	
193	55	279
➥Silver Surfer app		
194	12	46
195	12	73
196-198	12	
199	12	49
200	16	
201	9	63
202	9	41
203	9	
204	9	46
205	9	
206-207	7	
208	7	35
209	7	41
210	7	63
211-215	7	
216	7	29
217-220	7	
221	7	98
222	7	31

RETROVIEW
Tarzan #232

★★★★

"Tarzan and the Lion Man, Part 2" • 18 pp.

Tarzan meets the Ape-God, a half-man half-ape monstrosity with an evil eye.

The Ape-God is a mad scientist who has been using the cells of young apes to extend his life. As a result, he's mutated into a half-ape monstrosity. The Ape-God plans to use the flesh of Tarzan and a young actress to restore himself.

DC
Sep 1974
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"Tarzan and the Monkey-Men!" • 24 pp.

More adventures in lost Pal-ul-don.

© Edgar Rice Burroughs, Inc.

Wolverine, Hobgoblin appear

Fights Kraven

Bill Sienkiewicz cover

	25	26	27	28	29	30	31	32	33	34
	APR 87	MAY 87	JUN 87	JUL 87	AUG 87	SEP 87	OCT 87	NOV 87	DEC 87	JAN 88
NM Price	$3	$3	$3	$3	$5	$4	$5	$5	$3	$3

THE BOTTOM LINE

In a fight with a Waz-don leader, Tarzan seizes the prehistoric pithecanthropus man by the tail and whirls him in circles.

"Pit of Darkness" (Korak) • 8 pp.

Korak stops the sacrifice of a young girl.

It was predicted that her death would end a drought. When she dies in Korak's arms, it begins to rain. It doesn't get any sappier than that.

"The Man Who Wanted to Die a Hero" (Congo Bill) • 6 pp.

"Tarzan's Animal Encyclopedia" • 3 pp.

"The Case of the Runaway Ostrich" • 6 pp.

"Tarzan's Jungle Album" • 1 pp.

Photo of Johnny Weissmuller as Tarzan and Maureen Sullivan as Jane.

"African Manhunt" (Rex the Wonder Dog) • 10 pp.

"Tarzan — Drawn by Philippine Artists" • 1 pp.

"Manimals" • 2 text pp.

Best CGC copy: **9.6** **Then 60c NOW $8**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
223-224	7	
225	14	110
➥1st Firelord		
226	7	43
227	5	23
228	5	24
229	5	
230	5	23
231	5	21
232	5	33
233	5	22
234	5	20
235	5	17
236	5	
237	5	21
238	5	17
239	5	25
240-241	5	
242	5	17
243-245	5	
246	5	13
247-248	5	
249 △	5	26
250	5	16
251	5	23
252-253	5	
254	5	22
255-259	5	
260	5	21
260/35¢	15	
261	5	16
261/35¢	15	
262	5	
262/35¢	15	
263	5	
263/35¢	15	
264	5	
264/35¢	15	
265	3	
266	3	19
267-289	3	
290	3	11
291-299	3	
300	8	
301-336	2	
337	7	31
➥1st Beta Ray Bill		
338	3	
339	4	15
CGC 9.8 avg		22
340	3	
CGC 9.8 avg		21
342	2	
CGC 9.8 avg		18
343-348	2	
349	3	
350-373	2	
374	3	
375-400	2	
401-410	1	
411	3	
412	2	15
413-431	1	
432-433	2	
434-449	1	
450	3	
451-473	1	
474-475	2	
475/Variant	3	
476-481	2	
482	3	
483-499	2	
500	3	
501-502	2	
Ann 2	65	
Ann 3	12	
Ann 4	10	
Ann 5-6	8	
Ann 7	7	24
Ann 8	6	
Ann 9-10	4	
Ann 11	4	14
Ann 12	4	
Ann 13-19	3	

Thor
MARVEL, 1998

1	5	14
1/Sketch	20	
1/Sunburst	5	20
1/DF Alt 1	5	
1/DF Alt 2	8	
1/Rough Cut	5	
2	3	
2/Variant	3	
3-11	2	
12	3	
12/DF	15	
13-25	2	
25/Gold	5	
26-31	2	
32	4	
33-34	2	
35	3	
36-61	2	
62-79	3	
80	28	
➥Avngrs Dissmbled		
81	5	
➥Avngrs Dissmbled		
82-84	4	
➥Avngrs Dissmbled		
85	3	
Ann '99-01	4	

Three Stooges
GOLD KEY, 1959

1	130	
2	90	
3-4	85	
5	80	
6	65	
7	48	
8-10	40	
11-15	28	
16	28	117
17-20	28	
21-30	22	
31-40	18	
41-55	15	

Thrilling Comics
BETTER, 1940

1	2000	
2	800	
3	650	
4-10	500	
11-18	425	
19	500	
➥1st Amer. Crusader		
20	425	
21-30	350	
31-40	310	
41	700	
➥Hitler cover		
42-52	270	
53-61	225	
62	225	836
63-70	225	
71-74	90	
75	90	132
76-78	90	
79	90	239
80	90	

THUNDER Agents
TOWER, 1965

1	140	
2	75	
3-5	55	
6-15	40	
16-17	22	
18	22	45
19	22	66
20	15	

Thunderbolts
MARVEL, 1997

-1	2	
0	1	
1	4	
2-5	3	
6-11	2	
12	6	
13-24	2	
25	3	
26-49	2	
50	3	
51-76	2	
77-78	3	
79-81	2	
Annuals	3	

ThunderCats
DC, 2002

0	3	10
CGC 9.8 avg		15
1	3	24
CGC 9.8 avg		17
2-5	3	

Tick
NEC, 1988

1	15	27
2	8	24
2/Variant	15	
3	6	
4	8	17
5	8	
6-7	5	
8-8/Variant	8	
9-12	3	
12/Ltd	20	
13	4	
Special 1	50	
Special 2	25	

Tiger Girl
GOLD KEY, 1968

1	35	50

Tigerman
ATLAS-SEABOARD, 1975

1	9	38
2-3	8	

Time Tunnel
GOLD KEY, 1967

1	40	
2	35	148

Time Warp
DC, 1979

1	4	21
2-5	2	

Titans
DC, 1999

1	3	
2-24	3	
25	4	
26-50	3	
Ann 1	4	

Tom & Jerry Comics
DELL, 1949

60	50	
61-65	40	
66-70	36	
71-80	28	
81-89	24	
90	24	98
91-100	18	
101-110	14	
111-120	12	
121-130	9	
131-150	7	
151-170	6	
171-190	5	
191-200	4	
201-214	3	
215	3	36
216-230	3	
231-300	2	
301-327	1	
328-329	5	
330	20	
331-341	7	
342-344	15	

Tomb of Darkness
MARVEL, 1974
Cont'd from Beware

9	20	
10	10	
11	10	26
12-20	10	
20/30¢	20	
21	10	
21/30¢	20	
22-23	10	

Tomb of Dracula
MARVEL, 1972

1	100 ▽	345
2	35	126
3	35	121
4	30	108
5	18 ▽	50
6	18 ▲	96
7	15	83
8	12	46
9	12	46
10	100 ▽	360
➥1st Blade		
11	10	75
12	12	86
13	35 ▽	126
➥Blade origin		
14	12	55
15	10	43
16	10	52
17	12	39
18	10	57
19	12 ▽	61
20	10	52
21	10 ▽	59
22	8	46
23	8 ▽	42
24	8 ▽	39
25	8 ▽	47
26	8 ▽	60
27	8 ▽	40
28	8	50
29	8	28
30	10	48
31	8	41
32	8	39
33	7	29
34	7	31
35	7	48
36	7	34
37	7	33
38	7	32
39	7	
40	7	39
41	7	35
42	6	26
43	6	29
43/30¢	18	
44	6	
44/30¢	18	
45	6	37
45/30¢	18	
46	6	
46/30¢	18	
47	6	20
47/30¢	18	
48	6	25
49	6	
50	10	60
51	6	31
52	6	32
53	6	34
54	6 △	23
55	6	
56	6	31
57	6	23
57/35¢	12	
58	6	30

Flashback 1985

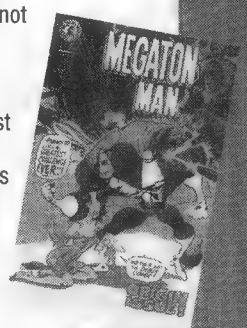
20 years ago in CBG...

#624 NOVEMBER 1 1985

After a two-day trial in a U.S. District Court in New York, a jury voted unanimously that ***Squeak the Mouse*** was not obscene.

#625 NOVEMBER 8 1985

Lawyers for **Marvel** issued a cease-and-desist request to **Kitchen Sink Press** because the latter's ***Megaton Man*** included likenesses Marvel said were "virtually identical in appearance" to its **Spider-Man**, **Silver Surfer**, **Nick Fury**, and the **Fantastic Four**.



#626 NOVEMBER 15 1985

First Comics announced it would adapt the work of fantasy novelist **Michael Moorcock**. First up: ***The Jewel in the Skull***, Book One in the four-book **Hawkmoon** saga. The first issue of the adaptation was dated May 1986.

#627 NOVEMBER 22 1985

CBG began a feature that would reappear throughout the 1980s: multi-page previews of soon-to-be-released comics. The first, ***Dalgoda*** #7 from **Fantagraphics Books**, would be serialized in its entirety across #627-#629.

#628 NOVEMBER 29 1985

More than 175 syndicated cartoonists agreed to take part in a project to focus attention on world hunger. The plan called for each cartoonist to use his strip to comment on world hunger for strips running in newspapers on **Thanksgiving Day**, Nov. 28, 1985.

— from the Comics Buyer's Guide archives

1st Tarantula II · Origin Tarantula II · Goes to $1 · Hulk appears · Fights Vulture · "Inferno" tie-ins

	35	36	37	38	39	40	41	42	43	44	45	46	47	48
	FEB 88	MAR 88	APR 88	MAY 88	JUN 88	JUL 88	AUG 88	SEP 88	OCT 88	NOV 88	DEC 88	JAN 89	FEB 89	MAR 89
NM Price	$3	$4	$3	$5	$3	$3	$3	$3	$3	$3	$3	$3	$3	$8

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above · **Very Fine (VF)** is **2/3** (67%) of NM · **Fine (F)** is **1/3** (33%) of NM · **Very Good (VG)** is **1/5** (20%) of NM · **Good (G)** is **1/8** (12.5%) of NM

Spiral-Bound

Any time you find an all-ages comic that means more than just "little kids can read it without confusion and without offending their parents," that's a comic book worth checking out. Such is the case with writer-artist Aaron Renier's Spiral-Bound. The adventure of Turnip the elephant, Stucky the dog, and their friends, as they take art class, cope with the town "monster," and raise a little heck (this is for all ages, after all) provides a well-paced story that parents can read, their kids can read, or parents can read to their kids too young to read.

TOP SHELF
WRITER:
AARON RENIER
ARTIST:
AARON RENIER
B/W • 180 Pgs.
$14.95

As for us older "kids": Don't be surprised if you get a bit of that feeling from childhood when you're playing with your blocks and creating playtime adventures in your mind. Renier's writing has that feel to it. It's easy to become absorbed by the author's vision so wondrously portrayed in the character's environment.

Renier draws a world in which happy endings and hope abound while he addresses such vast topics as childhood fears, the growing independence of children, and the role of grown-ups in all of it.

★★★ **— Ray Sidman**

www.topshelfcomix.com
ISBN: 1-891830-50-3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tomb of Dracula CONTINUED		
58/35¢	12	
59	6	
59/35¢	12	
60	6	30
60/35¢	12	
61	5	23
62	5	
63	5	24
64	5	24
65-66	5	
67	5	32
68	5	40
69	5	31
70	8 ▽	36
Tomb of Dracula (mag) MARVEL, 1979		
1	15	
2-6	6	
Tomb Raider: The Series IMAGE, 1999		
0	3	
0/DF	5	
½	3	
1	3 △	13
CGC 9.8 avg		26
1/Holofoil	7	
1/Another Univ	5	
1/Tower Gold	6	
1/Tower	5	
2	3	
2/Tower	5	
2/Tower foil	7	
3	3	
3/Monster Mart	7	
3/Gold Mart	6	
4	3	
4/DF	4	
4/DF w certif	8	
5	3	
5/DF	6	16
6-7	3	
7/Museum	125	
8-9	3	
9/White	4	
9/DF	6	
9/DF blue	7	
9/Sketch	10	
10	3	
10/Gold	12	
10/Red foil	10	
11	3	
11/Graham	7	
12	3	
12/Graham	8	
13	3	19
14-15	3	
15/DF	10	
16-46	3	
47	4	
47/Variant	3	
48	4	
48/Variant	3	
49-50	3	
Ashcan 1	5	
Tom Strong DC, 1999		
1	4	
1/Variant	5	
2-32	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tom Strong's Terrific Tales DC, 2002		
1	4	
2-12	3	
Top Comics GOLD KEY, 1967		
Flintstns: 1-2	10	
Flintstns: 3	15	39
Flintstns: 4	15	
Flintstns: 1-2	10	
Flipper: 1	10	31
MMouse: 1-2	10	
MMouse: 3	15	24
MMouse: 4	15	
Tweety: 1	10	
Tweety: 2	10	26
Top-Notch Comics M.L.J., 1939		
1	3500	
2	1500	
3	1000	
4	825	
5	900	
6-8	650	
9	3000	
➥1st Black Hood		
10	1000	
➥2nd Black Hood		
11-15	625	
16-20	550	
21-30	425	
31-38	250	
39	250	821
40-45	250	
Tor DC, 1975		
1	8	29
2-6	4	
Tower of Shadows MARVEL, 1969		
1	55	357
2	25	
3	25	67
4-5	25	
6	15	54
7-8	15	
9	8	
Special 1	22	86
Toxin MARVEL, 2005		
1-5	3	
Transformers MARVEL, 1984		
1	10	41
2	5	10
CGC 9.8 avg		44
3	5	24
4	3	16
5	3	20
6	3	20
7	3	
8	3	20
9	3	20
10	3	20
11	3	
12	3	14
13	3 ▽	13
14-18	3	
19	3	8
20	3	
21-39	2	
40	2	1
41-45	2	
46	2	1
47-55	2	
56	2	23
57-69	2	
70-75	5	
76	5	14
77	10	23
78	10	
79	10	34
80	18	72

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Transformers: Generation 1 DREAMWAVE, 2002		
1/Autobot	4	15
CGC 9.8 avg		19
1/Decepticon	4	
1/Chromium	6	21
CGC 9.8 avg		23
2/Autobot	4	7
CGC 9.8 avg		19
2/Decepticon	4	
CGC 9.8 avg		19
2-6/Autobot	3	
2-6/Decept	3	
Transformers: Generation 1 DREAMWAVE, 2003		
0	3	
1	4	
1/SilvSnail	5	
2-10	3	
Transformers: Generation 1 Preview DREAMWAVE, 2002		
1/Autobot	4	18
1/Retailer	8	
Transformers: Generation 2 MARVEL, 1993		
1	2	
1/Variant	3	
2-12	2	
Transformers: War Within DREAMWAVE, 2002		
Ashcan 1	3	10
1	3 ▽	13
1/Variant	7	
2-5	3	
5/Variant	5	
6	3	
Transmetropolitan DC, 1997		
1	8	30
2	6	
3-5	4	
6-60	3	
Trigger Twins DC, 1973		
1	18	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Trouble MARVEL, 2003		
1	3	10
CGC 9.8 avg		24
2-5	3	
Truth: Red, White & Black MARVEL, 2003		
1	4	
CGC 9.8 avg		20
2-7	4	
Turok, Son of Stone DELL, 1956		
3	155	605
4-5	125	
6-7	110	
7/15¢	135	
8-10	110	
11-20	75	
21-30	48	
31-40	38	
41-50	28	
51-60	22	
61-70	15	
71-90	10	
91-99	8	
100	8	50
101-110	8	
111-130	6	
Giant 1	100	
TV Stars MARVEL, 1978		
1	15	46
2-4	7	
Twilight Experiment DC, 2005		
1-6	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Twilight Zone DELL, 1962		
1	90	334
2	55	
3	42	
4-10	35	
11-20	30	
21-27	16	
28-30	10	
31-40	8	
41-51	6	
52-70	5	
71-92	4	
Two-Bits IMAGE, 2005		
1	1	
Two-Fisted Tales E.C., 1950		
18	700	
19	500	
20	325	
21-22	260	
23-25	210	
26-30	160	
31-35	130	
36-40	115	
41	115	568
Ann 1	550	
Ann 2	400	
Two-Gun Kid MARVEL, 1948		
1	660	
2	300	
3	220	543
4	220	
5	200	
6-10	165	
11-12	125	
13-20	90	
21-30	80	
31-44	60	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #64

Web of Spider-Man

Finishing the Act

While "Acts of Vengeance" limited itself to three issues of most of the titles it was involved with, *Web of Spider-Man* was the exception, Spidey's involvement actually spanned five issues and included an extra battle after he lost all his powers.

Image © 1990 Marvel Comics

THE BOTTOM LINE

	49	50	51	52	53	54	55	56	57	58
		Giant		Fights Chameleon		Fights Chameleon		Rocket Racer appears		Fights Grizzly
NM Price	APR 89 $2	MAY 89 $3	JUN 89 $2	JUL 89 $2	AUG 89 $2	SEP 89 $2	OCT 89 $2	NOV 89 $2	NOV 89 $2	DEC 89 $3

RETROVIEW
Tarzan #233

★★★★

"Tarzan and the Lion Man, Part 3" • 18 pp.

To save a young actress, Tarzan ventures into a land of mutant monstrosities.

The insane Ape God has made many unsuccessful experiments, creating "beings that are neither human — nor beast — with an insatiable appetite for bloody death!"

DC
Nov 1974
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"The Land That Time Forgot" • 21 pp.

Tarzan tames a dangerous white gryf, a meat-eating triceratops.

To save Gail, a journalist he's been

© Edgar Rice Burroughs, Inc.

chasing through Pal-ul-don for several issues, Tarzan rides his gryf into combat with fierce saber-toothed cats.

"The Star of Death" (Korak) • 8 pp.

Korak discovers a haunted island, where demons try to take his life.

"Tarzan's Jungle Album" • 1 pp.

A photo of Johnny Weissmuller delivering the victory cry of the great apes.

"The Beast of Montrouge Forest" • 8 pp.

"Tarzan's Animal Facts" • 2 pp.

"Secret of the Golden Crocodile!" (Rex the Wonder Dog) • 10 pp.

"Detective Bob — Chimp-napped!" (Detective Chimp) • 6 pp.

"School for Hunters" (Congo Bill) • 6 pp.

Best CGC copy: **9.6** — Then 60¢ NOW $8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
45-46	55	
47	45	
48	50	
49-50	40	
51	50	
52	40	
53-54	20	
55	40	
56	20	
57	40	
58-59	20	
60	30	
➥Two-Gun Kid origin		
61-80	12	
81-82	8	
83	8	50
84-92	8	
93-129	4	
129/30¢	20	
130	4	
130/30¢	20	
131	4	
131/30¢	20	
132-136	4	

2001, Space Odyssey
MARVEL, 1976

1	5	21
2	5	23
3-7	5	
7/35¢	20	
8 ▽	12	47
8/35¢	20	
9	5	
9/35¢	20	
10	5	
10/35¢	20	
Giant Size 1	12	

Ultimate Daredevil & Elektra
MARVEL, 2003

1	3	13
CGC 9.8 avg		29
2	2	
3	2	7
4	2	

Ultimate Fantastic Four
MARVEL, 2004

1	5	14
CGC 9.8 avg		27
2	4	9
CGC 9.8 avg		21
3	3	
CGC 9.8 avg		20
4	2	
CGC 9.8 avg		20
5	2	
CGC 9.8 avg		21
6	2	
CGC 9.8 avg		21
7	2	
CGC 9.8 avg		24
8	3	4
9-13	2	
13/Sketch	6	
CGC 9.8 avg		23
14-18	2	
19	5	
20	4	
21	3	
21/Variant	5	
22	3	

Ultimate Iron Man
MARVEL, 2005

1/Kubert	5	
1/Hitch	4	
CGC 9.8 avg		29
1/Sketch	6	
2-3	3	

Ultimate Marvel Team-Up
MARVEL, 2001

1	3	11
CGC 9.8 avg		28
2-16	3	

Ultimate Nightmare
MARVEL, 2004

1	2	
CGC 9.8 avg		17
2-5	2	

Ultimates
MARVEL, 2002

1	7	16
CGC 9.8 avg		23
1/DF Millar	20	
1/DF Quesada	25	
2	9	13
CGC 9.8 avg		52
3	6	10
CGC 9.8 avg		37
4	10	18
CGC 9.8 avg		38
5	8	16
6	7	9
CGC 9.8 avg		31
7	7	
CGC 9.8 avg		24
8	5	9
CGC 9.8 avg		22
9	5	12
10	2	
CGC 9.8 avg		22
11	2	
CGC 9.8 avg		18
12	2	4
13	4	
13/DF Millar	20	

Ultimates 2
MARVEL, 2005

1	5	
CGC 9.8 avg		20
1/2nd	3	
1/Sketch	35	
CGC 9.8 avg		29
2-7	3	
Ann 1	4	

Ultimate Secret
MARVEL, 2005

1-2	3	

Ultimate Six
MARVEL, 2003

1	4	9
CGC 9.8 avg		29
2	3	11
CGC 9.8 avg		18
3	2	
4	3	
5	2	
6	3	
7	2	

Ultimate Spider-Man
MARVEL, 2000

½ △	8	20
CGC 9.8 avg		54
½/Conv	18	27
CGC 9.8 avg		178
1 ▽	65	144
CGC 9.8 avg		584
1/White ▽	375	268
CGC 9.8 avg		977
1/DF ▲	175	132
CGC 9.8 avg		521
1/Kay-Bee	4	
1/FCBD	3	12
CGC 9.8 avg		33
1/Checkers	7	
1/Payless	6	
1/Target	175	192
3 ▽	16	27
CGC 9.8 avg		265
4 △	8	29
CGC 9.8 avg		143
5 △	55	67
CGC 9.8 avg		229
6 ▽	9	27
CGC 9.8 avg		168
6/Niagara	35	
7	9	19
CGC 9.8 avg		60
8 ▽	8	19
CGC 9.8 avg		69
8/Payless	6	
9	6	12
CGC 9.8 avg		33
10	6	16
CGC 9.8 avg		47
11	5	15
CGC 9.8 avg		45
12	4	15
CGC 9.8 avg		46
13	5	17
CGC 9.8 avg		63
14	4	13
CGC 9.8 avg		38
15	5	15
CGC 9.8 avg		29
16	3	11
CGC 9.8 avg		28
17 ▽	3	14
CGC 9.8 avg		40
18	3	13
CGC 9.8 avg		33
19	3	16
CGC 9.8 avg		31
20	3	13
CGC 9.8 avg		42
21	3	14
CGC 9.8 avg		34
22	4	15
CGC 9.8 avg		36
23	3	
CGC 9.8 avg		42
24	3	14
CGC 9.8 avg		27
25	3	15
CGC 9.8 avg		27
26	3	14
CGC 9.8 avg		36
27	4	12
CGC 9.8 avg		27
28	3	
CGC 9.8 avg		32
29	4	16
CGC 9.8 avg		29
30	3	13
CGC 9.8 avg		32
31	4	12
CGC 9.8 avg		25
32	3	10
CGC 9.8 avg		27
33	4	16
CGC 9.8 avg		37
34	3	14
CGC 9.8 avg		33
35	3	13
CGC 9.8 avg		34
36	3	9
CGC 9.8 avg		28
37	3	15
CGC 9.8 avg		35
38	3	9
CGC 9.8 avg		24
39	3	11
CGC 9.8 avg		23
40	3	13
CGC 9.8 avg		32
41	3	
CGC 9.8 avg		25
42	3	11
CGC 9.8 avg		32
43	3	11
CGC 9.8 avg		37
44	3	
CGC 9.8 avg		27
45	3	11
CGC 9.8 avg		25
46	3	
CGC 9.8 avg		29
47	4	
CGC 9.8 avg		24
48	3	24
49	3	8
CGC 9.8 avg		27
50	4	13
CGC 9.8 avg		27
53	3	
CGC 9.8 avg		23
60	8	18
CGC 9.8 avg		23
61	5	
CGC 9.8 avg		24
62	8	
CGC 9.8 avg		23
63	5	
CGC 9.8 avg		20
➥Gwen Stacy returns		
64-66	3	
67	3	
CGC 9.8 avg		19
68-71	3	
72	3	
CGC 9.8 avg		21
73-77	2	
78-81	3	
Ann 1	4	
SP 1	4	11
CGC 9.8 avg		37

Ultimate War
MARVEL, 2003

2	3	11
3	3	
4	3	13

Ultimate X-Men
MARVEL, 2000

½	5	14
CGC 9.8 avg		22
1 ▽	14	32
CGC 9.8 avg		154
1/Sketch	20	
CGC 9.8 avg		68
1/DF	40	105
1/Checkers	30 ▽	47
1/NYPost	8	
1/Universal	60	
2 △	7	17
CGC 9.8 avg		68
3	6	13
CGC 9.8 avg		30
4	5	11
CGC 9.8 avg		32
5	5	
CGC 9.8 avg		31
6	4	
CGC 9.8 avg		30
7	4	12
CGC 9.8 avg		32
8	4	13
9	4	12
10	4	12
11	3	14
CGC 9.8 avg		17
12	3	11
CGC 9.8 avg		20
13	3	24
CGC 9.8 avg		
14	3	21
CGC 9.8 avg		
15	3	21
CGC 9.8 avg		
16	3	8
17	3	8
18	3	
CGC 9.8 avg		20
19	4	11
CGC 9.8 avg		18
20	3	
21	3	7
22-26	3	
27-32	2	
33	2	
CGC 9.8 avg		20
34	2	12
CGC 9.8 avg		26
35	2	
36	2	
CGC 9.8 avg		22
37	2	
CGC 9.8 avg		19
38	2	
39	2	
CGC 9.8 avg		19
40	2	
CGC 9.8 avg		20
41	4	
42	4	
CGC 9.8 avg		17
43-49	2	
50	4	
CGC 9.8 avg		18
50/Conv	12	18
51-59	2	
60-61	3	
61/Coipel	5	
62	3	

Ultra
IMAGE, 2004

1	4	
2-8	3	

Uncanny Tales
MARVEL, 1952

1	700	88
2	400	
3-5	325	
6-10	285	
11-20	210	
21-25	165	
26	225	
27-28	165	
29-40	80	
41-56	65	

Uncanny Tales
MARVEL, 1973

1	20	
2-12	12	

Uncanny X-Men
MARVEL, 1970

-1	2	
142	25 ▽	41
CGC 9.8 avg		246
➥Future Past		
143	8 ▽	25
CGC 9.8 avg		108
144	6	22
CGC 9.8 avg		80
145	7	24
CGC 9.8 avg		57
146	6 ▽	20
CGC 9.8 avg		61
147	6	21
CGC 9.8 avg		52
148	6	19
CGC 9.8 avg		62
149	5	21
CGC 9.8 avg		69
150	5 ▽	18
CGC 9.8 avg		55
151	5	15
152	5	17
153	5	16
154	5	19
CGC 9.8 avg		52
155	5	16
156	5	19
157	5 ▽	21
CGC 9.8 avg		69
158	6	23
➥Rogue app.		
159	5	25
160	5	18
161	5	21
162	6	22
163	5	19
164	5	24
165	5	17
CGC 9.8 avg		63
166	5 ▽	16
CGC 9.8 avg		83
167	4	14
CGC 9.8 avg		65
168	5	18
CGC 9.8 avg		69
169	5	20
170	5	19
CGC 9.8 avg		57
171	5 ▽	22
CGC 9.8 avg		78
➥Rogue joins team		

Flashback 1980

25 years ago in CBG...

#365 NOVEMBER 14 1980

A British company raised half the $25 million needed for a proposed **Silver Surfer** film.

Singer/actress **Olivia Newton-John**, fresh from the film *Xanadu*, was reported to have the inside track on the singing role of **Shalla Bal**. (Words cannot express.)

#367 NOVEMBER 28 1980

Fred Patten wrote of the increasing U.S. fan base for anime. **The Thompsons'** ***Doctor Who*** column told of Tom Baker's swan song as the fourth Doctor. It was the end of the Thompson *Who* column, as well.

— from the Comics Buyer's Guide archives

"Acts of Vengeance;" cosmic-powered Spidey — "Acts of Vengeance" epilogue — Green Goblin appears — Spider-Hulk

	59	60	61	62	63	64	65	66	67	68	69	70	71	72
	DEC 89	JAN 90	FEB 90	MAR 90	APR 90	MAY 90	JUN 90	JUL 90	AUG 90	SEP 90	OCT 90	NOV 90	DEC 90	JAN 91
NM Price	$8	$3	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Star Wars: General Grievous #1

Chuck Dixon never fails to spin tales loaded with action and intrigue, and this story is no exception. From the opening battle scene to the unexpected final panel, Dixon delivers a tale that *Star Wars* fans will enjoy.

DARK HORSE
WRITER:
CHUCK DIXON
ARTIST:
RICK LEONARDI
COLOR • 32 PGS.
$2.99

While attempting to rescue an ambassador, a group of Jedi encounter General Grievous, and countless Jedi and troopers are lost in the confrontation. When a Jedi padawan who escaped the battle addresses the Jedi Council with a plan to assassinate the general, his advice is declined. But when he is later approached by another Jedi who believes that the plan could work, the plot is set in motion — though I think we can all guess how this one will end.

A highlight of this issue is the art. Rick Leonardi draws in a style that seems far from what I remember, but which suits this book perfectly because it takes on an animated look. That animated look is punctuated by the coloring of Lucas Marangon, whose color palette gives each page the feel of an animation cel.

★★★ **— Ian M. Feller**

www.darkhorse.com

Uncanny X-Men (CONTINUED)

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
172	5	19
CGC 9.8 avg		49
173	5	18
CGC 9.8 avg		49
174	5	18
175	5	21
CGC 9.8 avg		63
176	4	12
CGC 9.8 avg		38
177	4	14
CGC 9.8 avg		44
178	5 △	12
CGC 9.8 avg		36
179	4	12
CGC 9.8 avg		33
180	3	
CGC 9.8 avg		33
181	4	11
CGC 9.8 avg		38
182	5	19
CGC 9.8 avg		40
183	5	18
CGC 9.8 avg		45
184	4	17
CGC 9.8 avg		37
185	4	13
CGC 9.8 avg		37
186	4 △	14
CGC 9.8 avg		30
187	3	11
CGC 9.8 avg		35
188	3	14
CGC 9.8 avg		31
189	4	16
CGC 9.8 avg		35
190	4	13
CGC 9.8 avg		40
191	5	15
CGC 9.8 avg		38
192	4	14
CGC 9.8 avg		34
193	5	16
CGC 9.8 avg		45
194	3	
CGC 9.8 avg		42
195	3	18
196	3	11
CGC 9.8 avg		32
197	3 ▽	13
CGC 9.8 avg		33
198	3	19
CGC 9.8 avg		37
199	3	16
200	5	18
201	5	23
➥Portacio art		
202	4	15
CGC 9.8 avg		33
203	4	15
204	4	
205	4 ▽	24
CGC 9.8 avg		74
206	4	14
207	4	18
208	4	14
209	4	20
210	5	26
211	5 ▽	19
CGC 9.8 avg		54
212	6 ▽	22
➥Wolv. vs. Sabretooth		
213	6 △	24
➥Wolv. vs. Sabretooth		
214-215	3	
216	3	8
CGC 9.8 avg		30
217	3	
CGC 9.8 avg		29
218	3	
219	4	17
220	4	18
221	7	24
CGC 9.8 avg		65
➥1st Mr. Sinister		
222	5	24
CGC 9.8 avg		68
➥Wolv. vs Sabretooth		
223	4	18
224	3	
225	3	13
226	3	
227	3	10
CGC 9.8 avg		30
228	3	13
229	3	13
230-233	3	
234	3	19
235-240	3	
241	3	9
242	3	
243	3	10
CGC 9.8 avg		27
244	5 △	23
CGC 9.8 avg		65
➥1st Jubilee		
245	3	22
CGC 9.8 avg		31
246-247	3	
CGC 9.8 avg		28
248	5 ▽	22
CGC 9.8 avg		88
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	19
252	3	15
253-254	3	
255	3	18
256	3 ▽	14
CGC 9.8 avg		45
257	3	14
CGC 9.8 avg		40
258	3	14
259	3	16
260	3	
261	3	16
262	3	16
263	3	17
264-265	3	
266	14 ▽	40
CGC 9.8 avg		220
➥1st Gambit		
267	6	22
CGC 9.8 avg		64
➥Jim Lee; 2nd Gambit		
268	6 ▽	18
269	3	
270	4	17
271	3	14
272-273	3	
274	3	12
CGC 9.8 avg		34
275	3 △	16
276	3	14
277-280	3	
281	2	10
CGC 9.8 avg		21
282	3 ▽	16
283	4 ▽	14
CGC 9.8 avg		44
284	3	
CGC 9.8 avg		18
285	3	
286	2	
287	3	
288-291	2	
292	3	
293	2	
294/Collector's	3	
295/Collector's	2	
296/Collector's	3	12
297-299	2	
300	3	13
CGC 9.8 avg		24
301-302	2	
303	3	10
304	2	
CGC 9.8 avg		25
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
CGC 9.8 avg		26
388-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
445-449	2	
450	7	
CGC 9.8 avg		32
➥1st X-23		
451	6	
CGC 9.8 avg		30
➥X-23 app.		
452	3	
453-461	2	
461/Kubert	15	
➥House of M		
462-463	3	
➥House of M		
Ann 1	50	203
Ann 2	45	119
Ann 3	14 ▽	35
Ann 4	6	23
Ann 5	5	19
Ann 6	7	13
CGC 9.8 avg		41
Ann 7	5	16
Ann 8	4	17
CGC 9.8 avg		22
Ann 9	10	10
Ann 10	8	19
Ann 11	4	20
Ann 12	4	16
Ann 13	3	
Ann 14	6	16
CGC 9.8 avg		37
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann '95-01	4	

Uncle Scrooge
DELL, 1953

4	310	
5	220	
6-7	185	
8	140	
9-10	125	
11-15	100	
16-20	80	
21-25	65	
26	65	713
27-30	65	
31-35	55	
36	55	610
37-40	55	
41-50	45	
51-70	40	
71	38	
72-100	32	
101-120	20	
121-140	18	
141-160	12	
161-171	10	
172-176	15	
177-178	25	
179	225	1125
180	35	
181	15	68
182-185	15	
186-197	10	
198	15	87
199-200	10	
201-219	6	
220-240	5	
241-260	4	
261-299	3	
300-308	2	
309-319	7	

Underlords
EIDOLON ENTERTAINMENT, 2005

1-4	3	

Undersea Agent
TOWER, 1966

1	32	
2	22	47
3-6	18	

Unexpected
DC, 1968

105	30	
106-113	18	
114-118	12	
119	14 △	86
120	12	
121	16	
122	12	
123	12	39
124-127	12	
128	14	176
➥Wrightson art		
129-132	8	
133	8	85
134	8	83
135-136	8	
137	8	31
138-145	8	
146	8	40
147-156	8	
157-161	14	
162	14	113
➥100 pages		
163-176	5	
177	5	56
178-190	5	
191	6	
192-222	4	

Unfunnies
AVATAR, 2004

1	5	
CGC 9.8 avg		14
2	4	

Unity
VALIANT, 1992

0	5	19
CGC 9.8 avg		36
0/Red	75 ▽	66
1	4	
1/Gold	10	
CGC 9.8 avg		39
1/Platinum	12	
YB 1	4	

Universe X
MARVEL, 2000

0-X	4	

Universe X: Spidey
MARVEL, 2001

1	10	
1/DF	6	
1/Sketch	10	
1/Recalled	90	143

Unknown Worlds of Science Fiction
MARVEL, 1975

1	12	51
2-3	7	

RETROVIEW

Tarzan #234 ★★★★

DC
Jan 1975
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"Tarzan and the Lion Man, Part 4" • 18 pp.

Tarzan discovers the fabled Valley of Diamonds and becomes a film star.

Still standing in for his actor look-alike, Tarzan plays The Lion Man on film. Stunts go awry as reel becomes real.

But play-acting holds no interest for Tarzan. When the real Stanley Obreski dies, Tarzan returns his body to the camp, leaving the crew wondering at both Stanley's amazing performances and his sudden death.

"Thunder Lizard!" • 27 pp.

A renegade army puts Tarzan on trial

© Edgar Rice Burroughs, Inc.

△ #95

WEB OF SPIDER-MAN

Special guest stars

With Ghost Rider burning up the sales charts in the early 1990s, it was only natural that he would appear in almost every other Marvel title. In *Web of Spider-Man* #95 and #96, he and former Ghost Rider Johnny Blaze hunted for Venom.

Image © 1992 Marvel Comics

	73	74	75	76	77	78	79	80	81	82
	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2
			Alex Saviuk art	FF appears		Cloak & Dagger appear		Fights Silvermane		

for his "exploitation" of the local natives.

A tale of political intrigue turns into a monster story, when a T. rex pair runs amuck on Tarzan's estate. Tarzan uses the renegade army's cannon to stop the prehistoric terrors.

"White Death!" (Korak) • 8 pp.

Korak discovers an iceberg when Ice Age men and animals still live ... until warm waters destroy the iceberg.

"Tarzan's Jungle Album" • 1 pp. photo/poster

Johnny Weissmuller and Maureen O'Sullivan from Tarzan Finds a Son.

"A Whistle for Bobo" (Detective Chimp) • 6 pp.

"The Man-Eater of Mandalao" (Congo Bill) • 6 pp.

"I Was a Jungle Ring-Master!" • 7 pp.

"I Was a Prisoner in a Human Zoo!" • 7 pp.

"Tarzan's Animal Facts" • 1 pp.

Best CGC copy: 9.6 — Then 60¢ NOW $8

Unusual Tales
CHARLTON, 1955

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	125	
2	75	
3-5	45	
6-11	80	
12	56	
13	30	
14-15	56	
16	30	
17-21	22	
22	35	
23	14	
24-27	30	
28-29	14	
30-31	10	
32	10 △	58
33-40	10	
41-47	6	
48	6	47
49	6	

Vampire Lestat
INNOVATION, 1990

1	5	23
2	3	18
3	3	13
4-12	3	

Vampirella
WARREN, 1969

1	325	25
2	125	139
3	200	31
4	75	109
5	75	
6	70	162
7	70	243
8	70	
9	70	200
10	30	141
11	43	
12	43	142
13	43	
14	43	140
15	43	139
16	30	
17	30	143
18	30	107
19	30	140
20-21	30	
22	30 ▽	105
23-24	30	
25	30	101
26	20	
27	30	
28	25	159
29-36	25	
37-38	20	
39	20	168
40	20	85
41	20	97
42-45	20	
46	25	
47-49	20	
50	20	86
51-54	17	
55	17 ▽	80
56	17	
57	17 ▽	69
58-60	17	
61	17	76
62	17	130
63-64	17	
65	17	70
66-67	17	
68	17	111
69-70	17	
71-88	16	
89	16	49
90-96	16	
97	16	39
98-99	16	
100	30	
101	16	129
102-103	16	
104	16	121
105	16	
106	16	128
107-111	16	
112	45	124
113	195	
Ann 1	175	
Special 1	30	

Vampire Tales
MARVEL, 1973

1	35	
2-3	18	
4	18	137
5	18	48
6	18 ▽	110
7	18	
8	20	87
9-10	20	
11	25	
➥Scarce		
Ann 1	30	
➥Scarce		

Vault of Evil
MARVEL, 1973

1	60	190
2-4	25	
5-6	15	
7	15	62
8-10	15	
11-23	12	

Venom
MARVEL, 2003

1	10	43
CGC 9.8 avg		25
2	3	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
10-18	3	

Venom: Funeral Pyre
MARVEL, 1993

1	3	12
2-3	3	

Venom: Lethal Protector
MARVEL, 1993

1	3	22
CGC 9.8 avg		46
1/Black	75	
1/Gold	5	35
2-6	3	

Venom vs. Carnage
MARVEL, 2004

1	6	
CGC 9.8 avg		24
2-4	3	

Vicki
ATLAS-SEABOARD, 1975

1	28	
2	18	
3	12	45
4	12	

Villains United
DC, 2005

1	12	
1/Variant	10	
➥2nd printing		
1/3rd	3	
2	5	
3-4	3	

Vision & Scarlet Witch
MARVEL, 1982

1	2	17
2-4	2	

Walking Dead
IMAGE, 2003

1	35	
2	32	
3	15	
4	12	
4/Variant	6	
5	4	
6-20	3	

Wanted
IMAGE, 2003

1	12 ▲	40
CGC 9.8 avg		31
1/Jones	9	
1/Silvestri	8	
1/Miglari	8	
1/DthRow	3	
CGC 9.8 avg		29
1/WWTex	15 ▽	29
1/WAce	5	
2-3	3	
4	3	
4/SanDiego	5	
5-6	3	

Wanted World's Most Dangerous Villains
DC, 1972

1	10	
2-3	8	
4-9	6	

War
CHARLTON, 1975

1	8	30
2-10	5	
11-22	3	
23-49	2	

War Is Hell
MARVEL, 1973

1	25	95
2	18	
3-5	14	
6-8	10	
9	8	72
10-15	8	

Warlock
MARVEL, 1972

1	32	123
2	15	55
3	15	55
4	8	50
5	8	29
6	7	50
7	7	
8	7	48
9	10	43
10	10 ▽	40
11	10 ▽	29
12	8	36
12/30¢	15	65
13	8	38
13/30¢	15	
14	8 △	21
14/30¢	15	
15	8	28

Warlord
DC, 1976

1	10	42
2	4	
3-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131-133	2	
Ann 1	3	
Ann 2-6	1	

Watchmen
DC, 1986
Moore, Gibbons series

1	8 ▽	18
2	5	
3	5	10
4-7	4	
8	4	10
9-11	4	
12	4	12
CGC 9.8 avg		31

Weapon X
MARVEL, 1995

1	2	8
2-4	2	

Weapon X
MARVEL, 2002

1-8	2	
9-28	3	

Weapon X: Days of Future Now
MARVEL, 2005

1-2	3	

Web of Horror
MAJOR MAGAZINES, 1969

1	90	714
2	55	769
3	65	
➥1st Wrightson cvr		

Web of Spider-Man
MARVEL, 1985

1	8 ▲	23
CGC 9.8 avg		106
2	4	15
CGC 9.8 avg		36
3	4	
CGC 9.8 avg		28
4-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5	17
30	4	
31-32	5	
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48	8	15
➥1st Demogoblin		
49	2	
50	3	
51-57	2	
58	3	
59	8	
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
CGC 9.8 avg		21
101-105	2	
106/Collector's	5	
106	1	
107-113	2	
113/Collector's	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collector's	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
129/Collector's	5	
Ann 1	7	
Ann 2	6	10
Ann 3-10	3	
SS 1	4	

Weird Fantasy
E C, 1950

1	1150	
2	500	
3-4	425	
5	335	
6-10	240	
11-13	180	
14	300	
15	200	850
16-19	170	
20	200	
21	285	
22	140	

Weird Mystery Tales
DC, 1972

1	30	100
2	20	107
3	15	
4-11	12	
12	10	73
13	10	61
14	10	
15	10	45
16-18	10	
19	10	75
20	10	
21	15	
22-24	10	

Flashback 1975

30 years ago in CBG...

#103 NOVEMBER 7 1975

Fandom Forum, ***TBG***'s new discussion column, launched with a post-mortem on **Atlas Comics**.

There were predictions near and far from **The Thompsons**, who recommended the not-yet-aired Norman Lear serial *Mary Hartman, Mary Hartman*, a show which quickly attained cult status. They also predicted sure-fire nostalgic items for 1995 would be *Sesame Street* and *Electric Company* memorabilia.

#104 NOVEMBER 14 1975

Here's an artist whose name would later be etched in *Concrete*: **Paul Chadwick** illustrated this issue's cover.

#105 NOVEMBER 21 1975

Jerry Siegel spoke out in fandom for the first time via a press release titled "The Victimization of Superman's Creators, Jerry Siegel and Joe Shuster." In it he stated that each of them got $5 per page in 1938, and was dismayed when they were refused a $2.50-per-page raise.

TBG reported the expected increase in the cover price of comic books to 30¢.

— from the Comics Buyer's Guide archives

	83	84	85	86	87	88	89	90	91	92	93	94	95	96
		Hobgoblin appears	Goes to $1.25					Hologram; poster				Fights Hobgoblin	Fights Venom	
	DEC 91	JAN 92	FEB 92	MAR 92	APR 92	MAY 92	JUN 92	JUL 92	AUG 92	SEP 92	OCT 92	NOV 92	DEC 92	JAN 93
NM Price	$2	$2	$2	$2	$2	$2	$2	$5	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Tales of the Champions #1

When he disobeys his mom, 13-year-old William Jensen doesn't just skip school or light a cigarette. He becomes the super-hero Giant. After witnessing Doctor Pomegranate's destructobot capture Icestar, Will rushes home to alert his mother — aka Nemesis Girl — but, finding her gone, has no choice but to put on the suit, becoming the latest incarnation of the oversized Champion.

HEROIC
WRITER:
WILSON HILL
ARTISTS:
CHRIS MARRINAN, J. ADAM WALTERS
Color • 32 Pgs.
$2.99

Although the outcome is never in doubt, this tale has plenty of action, as well as humor, especially when the 13-year-old in a giant's body encounters Dr. Pomegranate's scantily clad niece. However, the trappings of the story are clichéd: robot seizes hero, weakened hero is saved by brave neophyte. Fortunately, Chris Marrinan's art is distinctive and sharp, and there are nice touches — like Will bashing his head on a rafter when first transforming into Giant — that help make the story worthwhile.

Nemesis Girl's origin is told in the backup feature. Like much of Heroic's output, the story's somewhat difficult to follow, if you aren't familiar with years of backstory.

★★ — **Timothy J. Wood**

www.heroicpub.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Weird Science E.C., 1950		
1	1450	
2	625	
3-4	575	
5-10	360	
11-12	230	
13	230	1674
14-18	230	
19-22	335	
Weird Tales of Macabre ATLAS-SEABOARD, 1975		
1	20	
2 ➥Scarce	30	173
Weird War Tales DC, 1971		
1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11	12	90
12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-76	5	
77	5	59
78-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17
Weird Western Tales DC, 1972		
12	45	163
13	30	105
14	20 ▽	88
15	20 △	95
16-19	12	
20	12	58
21-27	12	
28	12	52
29	16	47
30	8	
31	8	42
32-34	8	
35	8	38
36	8	39
37-42	8	
43-50	6	
51-70	5	
Weird Wonder Tales MARVEL, 1973		
1	14	51
2	7	
3	7	35
4-7	5	
8-15	4	
15/30¢	20	
16	4	
16/30¢	20	
17	4	
17/30¢	20	
18-20	4	
21	4	33
22	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Weird Worlds DC, 1972		
1	12	44
2-5	7	
6	8	
7	6	
8-10	5	
Werewolf By Night MARVEL, 1972		
1	80 ▽	269
2	30	109
3	15	54
4	18	78
5	15 △	54
6-7	15	
8	15	57
9	15	57
10	15	58
11	12	43
12	12	49
13	12	51
14	12	
15	15	58
16	12 △	48
17	12	34
18	10	
19	10	50
20	10	28
21-22	8	
23	8	31
24	8	
25	8	40
26	8	30
27	8	22
28	8	
29	8	41
30	8	31
31	8	31
32 ➥1st Moon Knight	60	301
33	30 △	143
34	8	72
35	5	
36	5	36
37	10	50
38	5	
38/30¢	15	
39	5	46
39/30¢	15	
40-41	5	
42	12	37
43	18	46
Western Action ATLAS-SEABOARD, 1975		
1	9	37
Western Gunfighters MARVEL, 1970		
1	28	72
2-3	15	
4	18	
5	15	
6	15	65
7	15	
8-16	7	
17-33	5	
Western Kid MARVEL, 1971		
1	17	60
2-5	8	
What If? MARVEL, 1977		
1	15 ▲	41
2	10	34
3	8 ▽	23
4	8	22
5	8	15
6	5	18
7	5	
8	5	25
9-10	5	
11	4	22

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
12	4	
13	5	
14-15	4	
16	3	
17	4	17
18-19	3	
20	3	10
21	3	12
22-26	3	
27	5 ▽	21
28	8	
29	3	
30	8	18
31	8	26
32-34	3	
35	5	14
CGC 9.8 avg		30
36	3	20
37-45	3	
46	4	
47	3	
Special 1	4	
What If...? MARVEL, 1989		
-1	2	
1	4	11
2-20	3	
21-23	2	
24	4	
25	3	
26-49	2	
50	3	
51-99	2	
100	2	9
101-104	2	
105	12	35
106-113	2	
114	3	
Wheelie and the Chopper Bunch CHARLTON, 1975		
1 ➥Incl. Byrne art	20	63
2	12	
3-7	10	
Where Creatures Roam MARVEL, 1970		
1	25	
2-6	10	
7	10	57
8	10	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Where Monsters Dwell MARVEL, 1970		
1	32	114
2-5	10	
6-7	8	
8	8	30
9-11	8	
12	10	
13-27	8	
28	8	28
29-31	8	
32-38	7	
Whiz Comics FAWCETT, 1940		
1 ➥1st Captain Marvel	70000	
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	
19-20	750	
21	800	
22-24	600	
25 ➥1st Capt. Marvel Jr.	6200	
26	550	
27-33	525	
34	365	
35	410	
36-40	365	
41-50	260	
51-60	210	
61	175	520
62-70	175	
71-82	150	
83-99	130	
100	130	836
101-120	110	
121-152	100	
153-155	200	
WildC.A.T.s IMAGE, 1992		
0	3	
1	4	11
1/3D	5	
1/Gold	10	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1/Variant	5	
2	4	
CGC 9.8 avg		17
3-10	3	
11	15	
11/Holofoil	22	
12	8	
13	6	
14-24	3	
25	5	
26-49	3	
50	4	
50/Variant	5	
Ann 1	3	
Special 1	4	
Wildsiderz DC, 2005		
0	2	
0/Variant	3	
1/A cover	4	
1/B cover	5	
1/Lenticular	6	
Witchblade IMAGE, 1995		
0	5	
½	30	23
1	25 △	27
CGC 9.8 avg		86
1/Sketch	15	
1/Ace	8	
1/Top Cow	5	
2	18	24
2/Ace	8	
3	10	20
4	8	
5	8	18
6-7	6	
8-10	5	
10/DF	20	
10/AmEnt	8	
11-14	4	
14/Gold	6	
15	4	
16-18	3	
18/AmEnt	5	
19-25	3	
25/Fathom	4	
25/Holofoil	8	
25/Error	15	
26-27	3	
28	3	11
29-41	3	
42	3	30
43-49	3	
50	5	
50/DF	15	

RETROVIEW

Tarzan #235

★★★★

DC
Mar 1975
Writers: Various
Pencils: Various
Inks: Various
Cover: Joe Kubert

"The Magic Herb" • 18 pp.

Tarzan enters the valley of the lizard people, from which no one ever returns!

A couple claim that they need a rare herb to cure the man's nervous disorder. But he's really a greedy pharmaceutical scientist. Successful, they learn why no one ever leaves. After one bite of the herb you become a lizard person — and you want to stay!

"The Mahagga" • 47 pp.

How can Tarzan defeat an opponent who can read his thoughts and control his mind?

A Russ Manning spectacular! From Pellucidar, the land inside the

© Edgar Rice Burroughs, Inc.

△ #100

WEB OF SPIDER-MAN

Spider-Armor?

OK, we've had The Spider-Mobile, we've had the "Clone Saga," but nothing can top the extreme silliness of the Spider-Armor introduced in *Web of Spider-Man* #100.

Even more strange, a miniature wearing it was produced.

Image © 1993 Marvel Comics

	Fights New Enforcers	1st Spider-Armor	"Maximum Carnage," Pts: 2, 6, and 10					*Infinity Crusade* tie-ins	
97 FEB 93	**98** MAR 93	**99** APR 93	**100** MAY 93	**101** JUN 93	**102** JUL 93	**103** AUG 93	**104** SEP 93	**105** OCT 93	**106** NOV 93
NM Price $2	$2	$2	$4	$2	$2	$2	$2	$2	$1

hollow Earth, a telepathic winged dinosaur called a Mahar is loose in Africa. Tarzan reverts to thinking like an ape, the way he thought for the first 19 years of his life, to defeat the Mahar. The length of this adventure cut back on the number of other reprints contained in this final 100-page issue. The series returns to a monthly schedule next issue, but shrinks to a 25¢ format.

"Tarzan's Jungle Album" • 1 pp. poster/photo

Johnny Weissmuller's first publicity photo? A different look!

"Maureen O'Sullivan: The Most Famous Jane of All" • 1 text pp.

"Mail Order Hunter" (Congo Bill) • 6 pp.

"Bobo's New York Adventure" (Detective Chimp) • 6 pp.

"I Shoot With a Camera" • 2 pp.

Best CGC copy 9.8 Then 60¢ NOW $8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
50/DF auto	30	
50/Other vars.	5	
51-80	3	
80/Holiday	3	
81-88	3	
500	5	

Witchblade & Tomb Raider
IMAGE, 2005

1	3	
CGC 9.8 avg		30

Witching Hour
DC, 1969

1	150	524
2	70	
3	50	193
4-6	25	
7-10	18	
11	15	279
12	15	
13	15	120
14-37	10	
38	10	229
39-40	10	
41	10	64
42-49	10	
50	10	48
51	10	
52	8	50
53-63	8	
64	8	40
65-70	8	
71	5	22
72	5	31
73-76	5	
77	5	36
78-83	5	
84	5	16
85	5	

Wolverine
MARVEL, 1982

1	25 ▲	54
CGC 9.8 avg		225
2	18 ▽	28
CGC 9.8 avg		106
3	17 ▽	25
CGC 9.8 avg		107
4	16 ▽	26
CGC 9.8 avg		141

Wolverine
MARVEL, 1988

-1	2	
½	3	18
½/Ltd.	8	
1	10 ▽	32
CGC 9.8 avg		87
2	6 ▽	17
CGC 9.8 avg		50
3	5 ▽	18
CGC 9.8 avg		44
4	5 ▽	16
5	5	14
CGC 9.8 avg		34
6	4	12
CGC 9.8 avg		38
7	5	12
8	5 △	15
CGC 9.8 avg		50
9	5	15
CGC 9.8 avg		35
10	8 ▲	32
CGC 9.8 avg		110
11-14	4	
15	4	
CGC 9.8 avg		20
16-19	4	
20	4	
CGC 9.8 avg		24
21-23	4	
24-40	3	
41	4	9
CGC 9.8 avg		33
42	2	
43	3	
44	2	
45-47	3	
48	3 △	15
49	3	
50	4 ▽	17
CGC 9.8 avg		32
51-56	2	
57	3	
58-74	2	
75	4	13
CGC 9.8 avg		36
76-79	2	
80	8	
81-84	2	
85	3	
85/Variant	4	
86-87	2	
87/Deluxe	4	
88	2	
88/Deluxe	4	
89	2	
89/Deluxe	4	
90	2	
90/Deluxe	4	
91-98	2	
99	4	
100	5	22
100/Variant	8	
101-124	2	
125	4	
125/DF 1& 2	10	
126-130	2	
131	5 △	10
131/Variant	3	24
132-133	2	
133/Variant	4	
134-144	2	
145	4	14
145/Gold foil	25	35
145/DF	50	14
145/Silv foil	30	14
145/Nabisco	400	202
146	5 ▽	24
147-149	2	
150	3	
150/DF	14	19
151-165	2	
166	3 ▽	10
167-189	2	
Ann 1995	4	
Ann '96-01	3	
Special 1	4	

Wolverine
MARVEL, 2003

1	6	15
CGC 9.8 avg		20
2	3	
CGC 9.8 avg		21
3	3	
4	3	12
5-9	3	
10	2	
11-15	3	
16	2	
17	3	
18-20	2	
CGC 9.8 avg		27
20/Variant	90	108
CGC 9.8 avg		257
➥Retailer incentive		
20/Conv	20	29
CGC 9.8 avg		53
➥Texas con premium		
21-26	2	
26/Silvestri	20	
26/DF	25	
27	2	
27/Quesada	30	
28-29	2	
30	3	

Wolverine/ Captain America
MARVEL, 2004

1	3	
CGC 9.8 avg		17
2-4	3	

Wolverine: The End
MARVEL, 2004

1	7 ▽	21
CGC 9.8 avg		25
1/Texas	15	56
CGC 9.8 avg		113
2	6	
CGC 9.8 avg		24
3	3	
CGC 9.8 avg		20
4	3	
CGC 9.8 avg		19
5-6	3	

Wolverine: The Origin
MARVEL, 2001

1	25 ▽	31
CGC 9.8 avg		68
1/DF	50	54
CGC 9.8 avg		93
2	12 △	17
CGC 9.8 avg		27
2/DF	24	
CGC 9.8 avg		53
3	8	17
CGC 9.8 avg		21
3/DF	20	
4	5 △	13
CGC 9.8 avg		28
4/DF	20	
5	4	13
CGC 9.8 avg		22
5/DF	20	
6	5	15
CGC 9.8 avg		22
6/DF	20	

Wolverine Unleashed
MARVEL

1	5	
2-10	4	
11-19	3	

Wonder Woman
DC, 1942

1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25	450	
26-30	425	
31-40	415	
41-44	400	
45	500	
46-50	400	
51-60	310	
61-70	240	
71-79	190	
80-90	155	
91-100	120	
101-104	90	
105	600	
➥1st Wonder Girl		
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357
147	56	283
148	56	
149	56	366
150-151	50	
152	50	279
153-154	50	
155	50	334
156-159	50	
160-161	30	
162	40	212
163-170	30	
171-173	25	
174	25	81
175	25	135
176	25	180
177	25	270
178-180	25	
181-183	33	
184	33	105
185	33	143
186	33	71
187	33	158
188-189	33	
190	33	116
191	40	213
192-198	40	
199	40	172
200	40	202
201	14	
202	14	145
203-205	14	
206	14	48
207	14	100
208	14	54
209	14	
210	14	45
211	25	133
➥100-page issue		
212-213	11	
214	30 ▽	223
➥100-page issue		
215	11	39
216	11	
217	11	57
218	11	43
219	7	21
220	7	
221	7	29
222-223	7	
224	7	35
225-226	7	
227	7	31
228	7	23
229	7	27
230	7	
231	7	31
232	7	36
233-236	7	
237-239	6	
240	6	13
241	6	32
242	6	25
243-249	6	
250	6	26
251	6	
252	6	27
253-260	6	
261	5	15
262-267	5	
268	5	19
269-279	4	
280	3	
281-283	5	
284-299	3	
300	6	23
301-329	3	

Wonder Woman
DC, 1987

0	6	
1	4	
2-10/Variant	3	
11-17	2	

Other Flashbacks

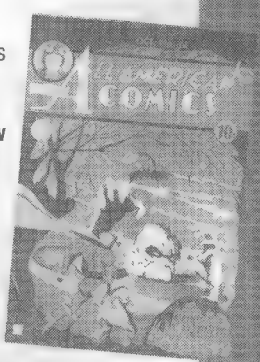
On this date...

NOV. 1938 Superman's pal, **Jimmy Olsen**, launched his career in ***Action Comics*** #6.

NOV. 1939 ***Marvel Comics*** #1 included the debut of **Human Torch**, **Kazar the Great**, and the newsstand debut of **Sub-Mariner**.

NOV. 1941 ***More Fun Comics*** #73 brought with it the introduction of **Green Arrow** and his sidekick, **Speedy**, as well as **Aquaman**.

NOV. 1942 Setting a triple-digit standard, ***Famous Funnies*** became the first comic-book series to reach the 100-issue plateau.



NOV. 1944 Infamous **Green Arrow** enemy **Solomon Grundy** originated in ***All-American Comics*** #61, released this month.

NOV. 1956 Superman fans may remember that in this month, **Bizarro** first appeared in ***Superboy*** #68.

NOV. 1963 The Silver Age version of **Captain America** first appeared in ***Strange Tales*** #114.

NOV. 1964 **Zatanna** first appeared in ***Hawkman*** #4. This same month, **Dormammu** received his start in ***Strange Tales*** #126.

— from deep within the innermost reaches of the Comics Buyer's Guide archives

	106/CS NOV 93	107 DEC 93	108 JAN 94	109 FEB 94	110 MAR 94	111 APR 94	112 MAY 94	113 JUN 94	113/CS JUN 94	114 JUL 94	115 AUG 94	116 SEP 94	117 OCT 94	118 NOV 94
	Bagged with magazine and tape		Sandman appears			Fights Lizard	Goes to $1.50	Black Cat appears	TV preview; print				Foil cover variant produced	
NM Price	$5	$2	$2	$2	$2	$2	$2	$2	$4	$2	$2	$2	$3	$3

X-Men Golgotha

A team of X-Men investigate a hauntingly familiar unexplained massacre at an Arctic mutant colony that leads them to a series of telepathic attacks, taking them from Los Angeles to high in Earth's orbit. And soon find they find they're no longer safe in their home or own heads.

MARVEL
WRITER: PETER MILLIGAN
ARTIST: SALVADOR LARROCA
COLOR • 120 PGS.
$12.99

On one hand, writer Peter Milligan has come up with a plot a great deal more original than the usual well-worn X-plots we usually get. On the other, though, chasing an ancient telepathic space fungus that likes to play freaky, naughty head games isn't much of an improvement.

Intra-team romances make up the "B" plots, all of which come off as more than a little callow and shallow, seeing as they're done in the face of universal annihilation. I don't suppose saying The X-Men are ultimately victorious would be considered a "spoiler," and it's not as if I expected anything else. But how they do it is remarkably lacking in suspense, so "eh." It's hard to sustain any interest. It's sure pretty, though.

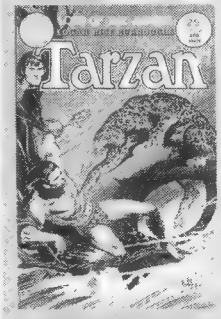
★★ — S.A. Bennett

www.marvel.com
ISBN: 0-78511-650-8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Wonder Woman CONTINUED		
18	2	6
19-84	2	
85	10	
➥1st Deodato art		
86	4	
87-93	3	
94-99	2	
100	3	
100/Variant	4	
101-119	2	
120	3	
121-199	2	
200	4	
CGC 9.8 avg		21
201-213	2	
214	25	
➥Inf. Crisis tie		
215	7	
216	5	
217-218	4	
219	14	
➥Max Lord dies		
219/Variant	4	
➥2nd print		
1000000	3	
Annuals	4	
Special 1	2	
World's Finest DC, 1941		
2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71	900	
➥1st Sup/Bat team		
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94	525	
➥Sup/Bat team origin		
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	497
122-137	75	
138	75	383
139-142	75	
143	52	267
144	52	
145	52	201
146-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-155	45	
156	55	
➥Bizarro, Joker app.		
157-160	45	
161	45	238
162	38	171
163-165	38	
166	38	158
167-171	38	
172	38	224
173	38	296
174	38	215
175-177	38	
178	30	161
179	30	
180	30	140
181	25	113
182	25	93
183-190	25	
191-193	20	
194	20	80
195-197	20	
198	80 ▽	347
➥Sup/Flash race		
199	80	377
➥Sup/Flash race		
200-202	16	
203	16	86
204	16	106
205	16	
206	16	83
207	16	61
208	16	
209	16	78
210	16 ▽	63
211	16	
212	16	52
213-214	14	
215	14	49
216	14	
217	14	33
218	14	
219	14	54
220	14	66
221	14	21
222-224	14	
225	14	66
226	14	72
227	14	
228	14	79
229-242	6	
243	6	22
244-245	6	
246	6	26
247-270	6	
271	4	15
272-299	4	
300	4	17
301-323	3	
Worlds Unknown MARVEL, 1973		
1	17	60
2	10	32
3	7	
4	5	23
5-8	5	
Wulf the Barbarian ATLAS-SEABOARD, 1975		
1	12	41
2	9	29
3-4	8	
X-Factor MARVEL, 1986		
-1	2	
1	3	14
2-4	2	
5	3	
6	5 ▽	20
7	3	
8-22	2	
23	5	14
24	8	15
25-49	2	
50-53	3	
54-59	2	
60-69	3	
70-91	2	
92	4	6
CGC 9.8 avg		17
93-105	2	
106/Variant	3	
107-124	2	
125	3	
126-129	2	
130	3	
131-149	2	
Ann 1-6	3	
Ann 7-9	2	
X-Files TOPPS, 1995		
-2, -1	10	
0/Variants	4	
½	10	15
1	8	24
2	5	
3-4	4	
5-33	3	
33/Variant	5	
34-41/Variant	3	
Special 1-5	5	
X-Force MARVEL, 1991		
-1	2	
1	2	11
1/Variants	2	
2	3	
3	2	
4	2	9
5-24	2	
25	3	
CGC 9.8 avg		17
26-38	2	
38/Variant	3	
39-50	3	
50/Variant	4	
51-115	2	
116	2	4
117	2	7
118-129	2	
Annuals	3	
X-Force: Shattershot MARVEL, 2005		
1-4	3	
X-Man MARVEL, 1995		
-1	2	
1-4	3	
5-14	2	
15	3	
16-24	2	
25	3	
26-74	2	
75	3	
Annuals	4	
X-Men MARVEL, 1963		
1	7000	
➥1st X-Men		
2	1900	6400
3	1030	4251
4	900	3707
5	550	2192
6	500	2065
7	475	1967
8	360	1449
9	360	1425
10	360	
11	300	
12	500	2008
➥1st Juggernaut		
13	275	
14	250 △	1011
15	190	902
16	190	639
17-18	100	
19	100 ▽	520
20	100 ▲	413
21	90 ▽	340
22	90	408
23	90	378
24	90	345
25	90 ▽	341
26	90 △	348
27	90 ▽	377
28	155	710
➥1st Banshee		
29	90	330
30	90	324
31	90 ▽	406
32	90	283
33	90	450
34	90	423
35	150 ▲	1031
➥Spider-Man app.		
36	65 ▽	271
37	65 △	245
38	80	299
39	90	447
40	90 ▽	247
41	65	299
42	65	258
43	65	299
44	65 ▽	320
45	65 △	199
46	65	
47	65	222
48	65	249
49	75 △	347
50	75	325
51	75	254
52	65	267
53	72	323
54	72 ▲	274
55	72	233
56	72 ▽	292
57	72	313
58	100 △	451
➥1st Havok		
59	70	
60	70	271
61	70	290
62	70	341
63	70	308
64	70	297
65	70 △	262
66	80	334
➥Last new issue		
67	35	152
68	35	
69	35	132
70	35	144
71	35 ▽	156
72	35	142
73	35	313
74	35	124
75-76	35	
77	35 △	127
78	35	153
79	35	
80	35	130
81	40	161
82	40	141
83	40	256
84	40	225
85	40	163
86	35	106
87	35	143
88	35	112
89	35 ▽	125
90	35	167
91	35	199
92	35	145
93	35	118
94	500 △	2096
➥2nd New X-Men		
95	85 ▽	329
➥Thunderbird dies		
96	55 ▲	226
97	48 △	209
98	48 ▲	222
98/30¢	125	
99	48 ▽	169
99/30¢	125	
100	60 ▽	254
➥Phoenix orig. starts		
100/30¢	135	1538
101	55 ▽	256
➥Phoenix origin		

RETROVIEW
Tarzan #236

★★



"The Jungle"

A single day in the life of Tarzan is chronicled, filled with the stern lessons of the jungle.

The day begins with drought. Then, a sudden deluge brings a flash flood that leaves a mother rhino and her baby stranded on a mud island. Tarzan fells a tree to rescue the baby, but a horde of crocodiles feast on the mother. Even though it's done with suggestive imagery, it's a gruesomely violent and graphic scene, as in the foreground the baby watches with head dropping, as the sequence progresses. Franc Reyes takes over the art, while Joe Kubert keeps his editorial reins.

DC
Apr 1975 • 18 pp.
Writer: Uncredited
Pencils: Franc Reyes
Inks: Franc Reyes
Cover: Joe Kubert

Mint CGC copy: 9.4 — Then 25¢ NOW $3

© Edgar Rice Burroughs, Inc.

Ann. #6

WEB OF SPIDER-MAN

Let's get small

In 1990, the Spider-Man-related annuals featured "Spidey's Totally Tiny Adventure," a story where Spider-Man was exposed to shrinking gas and, well, had adventures at a miniature size. One of the highlights was art by Gil Kane and Steve Lightle.

™ & © 1990 Marvel Comics

Scarlet Spider vs. Venom · Morbius appears · Fights Kaine · Jackal appears · Hologram on variant cover

	119	119/CS	120	121	122	123	124	125	126	127
	DEC 94	DEC 94	JAN 95	FEB 95	MAR 95	APR 95	MAY 95	JUN 95	JUL 95	AUG 95
NM Price	$2	$6	$4	$2	$2	$2	$2	$3	$2	$2

THE BOTTOM LINE

Tarzan #237 ★★★

© Edgar Rice Burroughs, Inc.

"The Stone Sphinx"

After walking through a mysterious sandstorm, Tarzan finds himself transported back to the days of ancient Egypt!

Tarzan encounters political intrigue and the mysterious Stone Sphinx, an animated stone giant. The Stone Sphinx attacks Egyptian Queen Mut-Ophet repeatedly. The reader suspects that this granite goblin is serving the Queen's evil half-brother, the Vizier, who wants her throne. But the story ends before any of the plots are resolved. Manning's newspaper strip art is expanded and bridged by others, most notably Joe Kubert, who provides the title page.

DC
May 1975 • 18 pp.
Writer: Uncredited
Pencils: Russ Manning, Joe Kubert
Inks: Manning
Cover: Joe Kubert

Best CGC copy: 9.8 — Then 25¢ NOW $3

Issue	Unslabbed Near Mint	Trend	Slabbed CGC 9.4 NM
102	28	◬	140
103	28	▽	127
104	28	△	108
105	28	▽	95
105/35¢	60		
106	28	▽	84
106/35¢	60		
107	28		119
107/35¢	60		
108 (➥1st Byrne X-Men)	35	△	118
109 (➥1st Weapon alpha)	30	▽	112
110	20	△	76
111	20	▽	72
CGC 9.8 avg			379
112	20	△	73
113	20	▽	74
114	20	△	98
115	20		82
116	16	▽	69
117	16	▽	56
118	16	◬	57
119	16	▽	43
CGC 9.8 avg			238
120 (➥1st Alpha Flight)	28	▽	100
121	28	◬	95
122	12	▽	52
123	12	▽	49
124	12	▽	43
125	12	△	52
CGC 9.8 avg			293
126	12	◬	49
127	12	▽	42
CGC 9.8 avg			247
128	12	▲	49
129 (➥1st Kitty, E. Frost)	20	◬	62
130	12	△	53
131	12	▽	56
132	12	◬	45
133	12	◬	55
CGC 9.8 avg			286
134	12	◬	51
135	12	△	48
CGC 9.8 avg			227
136	11	△	45
137	14	▽	53
CGC 9.8 avg (➥Phoenix dies)			236
138	8	△	37
CGC 9.8 avg			176
139	11	▽	39
140	11	▽	37
CGC 9.8 avg			242
141	11	▽	50
CGC 9.8 avg (➥Future Past)			336

X-Men
MARVEL, 1991

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
-1	3	
-1/Variant	4	
1/Beast	5	15
CGC 9.8 avg		18
1/Colossus	3	
1/Cyclops	4	
1/Magneto	3	
1/Collector's	5	
CGC 9.8 avg		22
2	3	
CGC 9.8 avg		20
3-20	3	
21-24	2	
25	5	15
25/Gold	25	26
25/Ltd.	30	
26-29	2	
30	3	
31-49	2	
50	3	
50/Variant	4	27
51-54	2	
54/Silver	25	
55-61	2	
62	2	10
62/A	3	13
63-79	2	
80	3	
80/Holofoil	10	13
80/DF	7	
81-98	2	
99-100	3	
101-104	2	
105	3	
106-113	2	
114	5	22
115-144	2	
145-147	3	
148	2	
149	3	
150	4	
151	3	7
152	2	
153-157	3	
158	2	
159	3	
160-164	2	
165	3	
166-169	2	
170-3	3	
Annuals	4	
Ashcan 1	1	

X-Men: Age of Apocalypse
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
0	4	

X-Men: Age of Apocalypse
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	4	
2-6	3	

X-Men & The Micronauts
MARVEL, 1984

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	12
CGC 9.8 avg		19
2-3	2	
4	1	

X-Men/FF
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1-5	4	

X-Men Omega
MARVEL, 1995

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	6	24
CGC 9.8 avg		23
1/Gold	25	

X-Men: Phoenix
MARVEL, 1999

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	
CGC 9.8 avg		33
2-3	3	

X-Men: Phoenix — Endsong
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	8	
CGC 9.8 avg		36
1/Variant (➥Green costume)	6	
2	6	
2/Variant (➥Green costume)	5	
3	4	
4-5	5	

X-Men: Road to Onslaught
MARVEL, 1996

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	11

X-Men: Ronin
MARVEL, 2003

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	
CGC 9.8 avg		23
2-5	3	

X-Men Special Edition
MARVEL, 1983

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	5	17

X-Men: The End - Dreamers
MARVEL, 2004

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1-6	3	

X-Men: The End - Heroes
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1-5	3	

X-Men Unlimited
MARVEL, 1993

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	6
CGC 9.8 avg		20
2-31	3	
32-43	4	
44-50	3	

X-Men vs. the Avengers
MARVEL, 1987

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	4	
2-3	3	
4	3	9

X-O Manowar
VALIANT, 1992

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
0	2	
CGC 9.8 avg		20
0/Gold	35	
CGC 9.8 avg		95
½	8	
½/Gold	55	
1	7	16
CGC 9.8 avg		82
2	6	11
CGC 9.8 avg		37
3	6	9
4	6	15
5	5	
6	4	9
7-8	3	
9	2	
10-15	1	
15/Pink	8	
16-27	1	
28	2	
29-35	1	
36	2	
37-41	1	
42-54	2	
55-62	3	
63-65	4	
66	5	
67	7	
68	12	13
YB 1	4	

X-Treme X-Men
MARVEL, 2001

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3	15
2-35	3	
36-39	4	
40-46	3	
Ann 2001	5	

X-23
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	7	15
CGC 9.8 avg		40
1/Variant	3	
CGC 9.8 avg		34
2	4	
2/Variant	5	
3	5	
CGC 9.8 avg		23
4-5	3	

Young Avengers
MARVEL, 2005

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	10	
CGC 9.8 avg		24
1/DirCut	6	
1/Conv	15	
2	7	
3-5	3	

Young Love
DC, 1963

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
39	30	
40-50	24	
51-70	20	
71-90	14	
91	10	52
92-100	10	
101-106	7	
107	25	105
108-114	20	
115-126	12	

Young Romance
DC, 1963

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
125	42	
126-140	18	
141-150	15	
151-159	12	
160-170	10	
171-177	9	
178	9	96
179-197	9	
198	20	
199	20	107
200-201	20	
202-208	8	

Y: Last Man
DC, 2002

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	30	32
2	15	24
3	5	
4	4	7
5	4	
6-36	3	

Zip Comics
M.L.J., 1940

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	3500	
2	1600	
3	1250	
4	900	
5	900	2133
6	750	1800
7-8	750	
9	800	
10	750	
11-17	600	
18	625	
19	600	
20	900	
21-26	540	
27	800	
28-30	540	
31-40	375	
41-47	280	

Zorro
GOLD KEY, 1966

Issue	Unslabbed Near Mint	Slabbed CGC 9.4 NM
1	70	148
2-3	38	
4	38	88
5-6	34	
7	34	80
8-9	28	

Tony's Back Page

Where I bought comics

You see the disbelief on the faces of young fans when you tell them of a mythical time before the birthing of stores dedicated to our passions, a time when comic books were found in plentiful supply at corner shops and drug stores and newsstands across this great land of ours. Nor do they understand that, despite the abundant outlets of that era, we ancients took great joy in finding our own special places to buy comics.

My first was a corner drug store several long blocks from my home on Cleveland's west side. There were closer stores selling comics, but none matching the selection gloriously displayed on the lower shelves of the store's huge magazine racks. The brightly colored comics shone from the sturdy wooden displays.

No matter the weather, I made that trek each Tuesday and Thursday. Once the grumpy (but never to me) clerk questioned my purchase of an issue of DC's *The Many Loves of Dobie Gillis*, perhaps thinking the Bob Oksner cutie on its cover was far too sexy for a lad of my tender years. She withdrew her objection, when I explained the TV show on which the comic was based was one of my favorites and even complimented me on how well I presented my case.

By the time I started high school, I was checking the comics in for her, removing older issues, and putting the new ones on sale. It was never a job *per se*, but it assured I wouldn't miss any issues. I could also count on her not charging me for a couple issues each week. I actually *did* work for comic books.

She got a little teary when she told me the store would be closing. So did I. You never forget your first.

— Tony Isabella

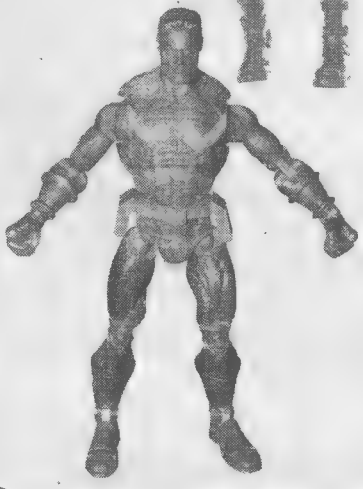
	128	129	129/CS	Ann. 1	Ann. 2	Ann. 3	Ann. 4	Ann. 5	Ann. 6	Ann. 7	Ann. 8	Ann. 9	Ann. 10	SS 1
	SEP 95	OCT 95	OCT 95	CA. 85	CA. 86	CA. 87	CA. 88	CA. 89	CA. 90	CA. 91	CA. 92	CA. 93	CA. 94	CA. 95
Note		New Warriors appear	*Overpower* cards inside	Painted cover	New Mutants appear		"Evolutionary War"	"Atlantis Attacks"	Tiny Spidey	"Vibranium Vendetta"	"Hero Killers"	Trading card	Fights Shriek	Super Special
NM Price	$2	$2	$5	$7	$6	$3	$3	$3	$3	$3	$3	$3	$3	$4

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
◬ Average price paid has gone **up TWO months in a row**
△ Average price paid has gone **up since last month**
▽ Average price paid has gone **down since last month**

ACTION FIGURE & TOY MARKET REPORT

by DON BUTLER

Legend-ary variants



Heads up, Marvel Legends collectors — more variants are headed your way. As part of the Marvel Legends XI (Legendary Riders) series, Toy Biz will release Logan and Colossus variants. Looking ahead, an X-23 variant (right) will appear in the 2006 Marvel Legends assortment 12.

Amazing, spectacular, sensational, ultimate, or adjective-free, Spider-Man leads Marvel's parade of licensed toy lines. Here's a look at select Spidey figures.

*Prices and information is taken from the **Toys & Prices 2005** catalog. If there's a particular line of toys or products you'd like to see, e-mail us at **megaguide@krause.com**.*

Figure name	NM	MIP
Captain Action (Ideal, 1967)		
Spider-Man with flasher ring, red/blue uniform, spider mask, red boots, yellow spider, web fluid tank w/shoulder strap and hoses, "web" sword, flashlight, grappling hook, 1967	$550	$8000
World's Greatest Super-Heroes 12-1/2" (Mego, 1972-78)		
Amazing Spider-Man, 1978	$40	$100
Spider-Man (web shooting)	$75	$150
Spider-Man, carded (1972)	$20	$50
Spider-Man, boxed (1972)	$20	$100
Spidercar (1976)	$50	$125
Super Hero Bend 'n Flex 5" figures (Mego, 1974-75)		
Spider-Man	$50	$125
Comic Action Heroes 3-3/4" figures (Mego, 1975)		
Spider-Man	$20	$75
Spidercar w/ Spider-Man, Green Goblin	$50	$100
Pocket Super Heroes 3-3/4" figures (Mego, 1979)		
Spider-Man, red card	$15	$50
Spider-Man, white card (1976)	$15	$100
Spider-Car with Spider-Man and Hulk	$30	$75
Spider-Machine	$40	$100
Die-Cast Super Heroes 6" figures (Mego, 1979)		
Spider-Man	$30	$125
Marvel Super Heroes Secret Wars 4" figures (Mattel, 1984-85)		
Spider-Man, black outfit	$25	$50
Spider-Man, red and blue outfit	$20	$40
Star Dart with Spider-Man (black outfit)	$25	$50
Marvel Super Heroes Talking Heroes (Toy Biz, 1990-92)		
Spider-Man	$10	$20
Marvel Super Heroes Cosmic Defenders (Toy Biz, 1992-93)		
Spider-Man, enemy tracking tracer	$8	$20
Spider-Man, multi-jointed	$5	$15
Spider-Man: The New Animated Series 5" figures (Toy Biz, 1994-96)		
Battle-Ravaged Spider-Man	$3	$10
Cameleon	$4	$12
Carnage	$5	$15
Carnage II	$5	$10
Carnage II	$4	$12
Dr. Octopus	$4	$12
Green Goblin	$5	$15
Hobgoblin	$4	$12
Kingpin	$5	$15
Kraven	$4	$12
Lizard	$5	$15
Man-Spider	$5	$10
Morbius	$4	$12
Mysterio	$3	$12
Nick Fury	$3	$12
Peter Parker	$5	$15
Prowler	$3	$12
Punisher	$3	$12
Rhino	$6	$25
Scorpion	$5	$15
Shocker	$4	$15
Smythe	$5	$12
Spider-Man 2099	$6	$12
Spider-Man in Black Costume	$3	$12
Spider-Man Octo	$5	$10
Spider-Man Six Arm	$3	$12
Spider-Man with Parachute Web	$3	$12
Spider-Man with Spider Armor	$3	$15
Spider-Man with Web Cannon	$9	$18
Spider-Man with Web Parachute	$8	$15
Spider-Man with Web Racer	$5	$15
Spider-Man with Web Shooter	$5	$15
Spider-Man, multi-jointed	$3	$15
Spider-Sense Spider-Man	$3	$12
Symbiotic Venom Attack	$3	$12
Tombstone	$5	$10
Venom	$4	$15
Venom II	$3	$12
Vulture	$5	$15
Daily Bugle Play Set	$10	$15
Spider-Man: The New Animated Series Deluxe 10" figures (Toy Biz, 1994-96)		
Carnage	$8	$20
Dr. Octopus	$7	$15
Hobgoblin	$7	$15
Kraven	$7	$15
Lizard	$7	$15
Myserio	$7	$15
Punisher	$7	$15
Spider-Man Spider Sense	$7	$15
Spider-Man with suction cups	$7	$15
Spider-Man, Armor	$7	$15
Spider-Man, Sensational	$7	$15
Spider-Man, Silver Web	$7	$15
Spider-Man, Spider Armor	$7	$15
Spider-Man, Super Posable	$7	$15
Spider-Man, wall hanging	$7	$15
Venom	$7	$15
Venom, Dark Blue	$7	$15
Vulture	$10	$20
Spider-Man: The New Animated Series Projectors (Toy Biz, 1994-96)		
Hobgoblin	$5	$15
Lizard	$5	$15
Spider-Man	$5	$15
Venom	$5	$15
Hobgoblin Wing Bomber	$10	$25
Smythe Battle Chair Attack Vehicle	$15	$40
Spider-Man Wheelie Cycle	$7	$15
Spider-Man's Cycle (radio-controlled)	$15	$30
Tri-Spider Slayer	$10	$25
Marvel Famous Covers 8" figures (Toy Biz, 1997)		
Spider-Man, red and black costume	$15	$40
Marvel Super Heroes Series 1 (Toy Biz, 1990)		
Spider-Man (suction cups)	$5	$20
Marvel Super Heroes Series 2 (Toy Biz, 1991)		
Spider-Man (web climbing)	$15	$35
Spider-Man (web shooting)	$10	$30
Marvel Super Heroes Series 3 (Toy Biz, 1992)		
Spider-Man (ball joints)	$5	$15
Spider-Man Vampire Wars 5" figures (Toy Biz, 1996)		
Blade-The Vampire Hunter	$3	$10
Morbius Unbound	$3	$10
Spider-Man: The New Animated Series 15" Talking figures (Toy Biz, 1994-96)		
Spider-Man	$12	$25
Venom	$12	$25
Spider-Man Special Edition Series 12" figures (Toy Biz, 1998)		
Black Cat	$10	$30
Spider-Man	$8	$25
Venom	$8	$25

The 1995 Spider-Man Aftershocks 5" figures are valued at $6.

Monthly top sellers: VINTAGE TOYS

by MARC PATTEN

Action in the toy aisle has been a bit slow this summer, but the vintage market is starting to heat up once again. All the classics are in demand, from Mego to Masters of the Universe.

Lines from the 1970s and 1980s are the toughest to find in Mint in Package, and examples in pristine condition are bringing in big bucks. Like their comics counterparts, key pieces graded by the AFA (Action Figure Grading Authority) are commanding higher prices, especially those graded 80 or better.

eBay Chart Toppers: July Top 10 Categories

1. Star Wars Vintage (1977-89) Mixed Lots
2. Star Wars Vintage (1977-89) Power of the Force Figures
3. Star Wars Vintage (1977-89) A New Hope Vehicles & Accessories
4. Star Wars Vintage (1977-89) Empire Strikes Back Vehicles & Accessories
5. G.I. Joe 12" Pre-1980
6. Robotech
7. Star Wars Vintage (1977-89) Other
8. Halo
9. G I Joe 3-3/4" 1980-Now
10. Dragon

Top Buyer Searches

1. Star Wars
2. Transformers
3. Power Rangers
4. Batman
5. WWE
6. Custom
7. Lord of the Rings
8. Marvel Legends
9. Dragon
10. Halo

"Star Wars continues to dominate the interest of action figure collectors. It has the the hottest categories and is the #1 search term in Toys for the third month in a row." — *eBay Category Manager Jim Migdal*

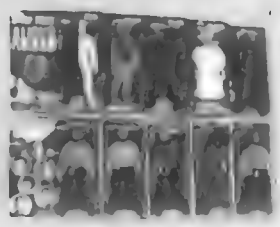
1 World's Greatest Super-Heroes, Star Trek, and Various 8" — Mego

Supply of loose figures with all accessories has completely dried up Nice condition pieces of just about any character sell fast. as does any figure that is sealed on a blister card and priced right

RECENT PRICES REPORTED

Packaged
$850 Wonder Girl (Carded C5)
$165 Spider-Man (Carded C9 - French Card)
$350 Spider-Man (Boxed C8)
$360 Lizard (Boxed C8)
$900 Andorian (Star Trek - Carded AFA 80)

Loose Complete
$65 Robin
$45 Spider-Man
$45 Scotty
$55 Dr McCoy



2 Transformers Generation One — Hasbro

The original Robots in Disguise continue to be one of the top-performing toy lines. While prices have stablized after five years of rapidly climbing values. boxed and carded pieces continue to set new records as sealed pieces get graded by AFA and end up on eBay Loose complete toys in nice shape are also holding their own. Look for demand to increase as the DreamWorks movie nears its 2007 launch.

RECENT PRICES REPORTED

Packaged
$200 Red Alert (Boxed C8 unsealed)
$800 Trypticon (Boxed sealed C8)
$250 Omega Supreme (Boxed unsealed C7)
$1,975 Omega Supreme (Sealed AFA 80)
$45 Micromaster Airstrike Patrol (Carded C9)

Loose Complete
$95 Devastator (6 Constructicons)
$95 Superion (5 Aerialbots)
$75 Grimlock
$85 Sandstorm
$65 Soundwave
$95 Optimus Prime
$125 Springer

3 1980s Masters of the Universe — Mattel

The new toy line from Mattel is canceled, but the classic 1980s toys live on Carded figures and boxed playsets continue to be affordable to new collectors with most prices ranging between $50 and $200 for C7 or better condition

Packaged
$50 Blast Attak
$35 Stonedar (C7)
$75 Beast Man (12 back card C8)
$75 Hurricane Hordak (C8)
$160 Faker
$375 Eternia Playset (Opened)

Loose Complete
$35 Scareglow
$25 King Randor
$25 Ninjor
$25 He-Man (1st)
$32 Rotar
$30 Sorceress
$30 Terror Claw Skeletor

4 Vintage Star Wars — Kenner/Hasbro

Not nearly as hot as the modern figures from the 1990s to today but the vintage 1970s and 1980s lines have been selling well despite no major price increases in the last 6 years An interesting note: Vintage Star Wars toys boast the largest amount of AFA graded items on eBay

Packaged
$45 Rancor Keeper (ROTJ card C9)
$82 Bib Fortuna (ROTJ card)
$464 Boba Fett (ESB card
$425 Darth Vader (Star Wars 12 back)

Loose Complete
$17 Darth Vader
$45 Darth Vader (AFA 85)
$8 Greedo
$15 Han Solo
$16 Princess Leia
$35 Anakin Skywalker

5 G.I. Joe 1980s 3-3/4" — Hasbro

Hundreds of carded 1980s G I Joe figures have been sent to AFA for grading Like their Transformers cousins sealed boxed vehicles are commanding the biggest dollars this year

Packaged
$200 Flint (1985)
$450 Snake Eyes (1983)
$95 Snake Eyes (1989)
$4000 Defiant Shuttle (Sealed)

Loose Complete
$35 Baroness (1983)
$45 Storm Shadow (1st)
$38 Tomax and Xamont
$95 Tomahawk Copter

6 Super Powers — Kenner

The leader in vintage DC Comics action figures the mid-1980s Super Powers Collection stands tall as the ultimate series to complete. Loose figures sell well, but are far more plentiful than their Mint on Card counterparts.

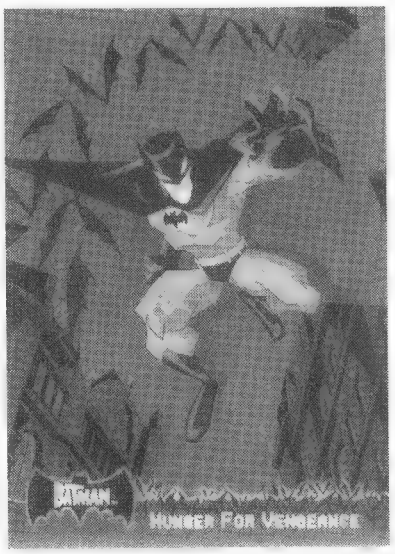
Packaged
$65 Orion
$75 Green Lantern
$135 Shazam
$40 Darkseid
$50 Hawkman
$60 Superman
$140 Firestorm
$255 Riddler (Super Amigos)

Loose Complete
$17 Superman
$15 Flash
$35 Dr Fate
$55 Plastic Man

ENTERTAINMENT MARKET REPORT CARDS

Topps talks *Batman* and *Kong*

Among the latest offerings from Topps are two 90-card series, one for *The Batman* animated series and the other highlighting the upcoming big-screen *King Kong* movie.



The Batman set is set to ship Oct. 24, and will include sketch cards drawn by DC Comics artists, though who specifically has not been announced. The set offers seven cards per booster, selling for $2 each.

King Kong, due Oct. 31, will explore the new Peter Jackson film. Boosters will also come in packs of seven at $2 apiece.

Inkworks reveals more *Serenity*

Inkworks has announced further details for its *Serenity* card set, which ships in September with 72 cards.

Booster packs will contain six cards and sell for $2.49 each.

It is also now known that there are 10 different autograph cards featuring cast members.

Frankenstein steps up

Movie monsters continue their popularity in Artbox's *Universal Monsters Frankenstein* entertainment card set. The 72-card set was scheduled for release Aug. 29.

Each eight-card booster pack will have a retail price of approximately $3.

This set is the first in a series from Artbox paying homage to the classic horror movie monsters featured in Universal Pictures' films during the 1930s.

Other upcoming releases

- September — *Doom 3* movie (Artbox)
- Sept. 21 — *Stargate: Atlantis* Season One (Rittenhouse)
- Sept. 26 — *Star Wars Revenge of the Sith Widevision* (Topps)
- October — *Smallville*: Season Four (Inkworks)
- Oct. 19 — *Xena and Hercules Animated Adventures* (Rittenhouse)
- Nov. 16 — *Star Trek Art & Images: Original Series* (Rittenhouse)

Charlie and the Chocolate Factory
Artbox Entertainment 2005

Set (90)	15.00
Rare Foil Set (9)	30.00
Box Topper Set (4)	20.00
Tablecloth Prop Card	25.00

Batman Begins
Topps 2005

Set (90)	15.00
Embossed Foil Set (5)	20.00
Hologram Set (5)	35.00
Batman Cape Costume Card	20.00
Batmobile Tire Card	35.00
Batman Chest Piece	110.00

Buffy the Vampire Slayer: Men of Sunnydale
Inkworks 2005

Set (90)	16.00
Dressed To Kill Set (9)	40.00
Women Men Adore (6)	40.00
Boys Night Out Set (3)	20.00
Case Topper card	55.00
Nicholas Brendon Suit Jacket	35.00
Brendon Suit Trousers	35.00
Anthony Stewart Head Shirt	35.00
Thomas Lenk T-Shirt P'works	30.00
D.B. Woodside Shirt P'works	20.00
Nicholas Brendon Autograph	65.00
Marc Blucas Autograph	35.00
Mark Metcalf Autograph	35.00
Tom Lenk Autograph	65.00
Adam Busch Autograph	65.00
Other Autographs	25.00
The Evil Trio (Danny Strong, Tom Lenk and Adam Busch)	250.00

Disney Holiday Treasures
Upper Deck 2004

Set (50)	17.00	20.00
Sketch card	80.00	100.00
Figurine	10.00	15.00

Disney Treasures Series 2
Upper Deck 2004

Set (100)	14.00
Card	.20
Donald Duck Filmography (45)	30.00
Pinnochio Set (10)	28.00
Reel Piece of History Card	20.00

Disney Treasures Series 3
Upper Deck 2004

Set (99)	14.00
Card	.20
Winnie the Pooh Filmography (45)	30.00
Silly Symphonies (9)	30.00
Reel Pieces of History Card	20.00
Reel Pieces of History Patch	50.00

Fantasy Worlds of Irwin Allen
Rittenhouse Archives 2004

Set (100)	14.00
Sci-Fi Legends Set (21)	35.00
Openings Set (12)	20.00
Behind The Scenes (9)	65.00
Gallery Set (4)	160.00
Bill Mumy Autograph	75.00
Heather Young Autograph	20.00
Lee Meriwether Autograph	25.00
David Hedison Autograph	25.00
Bob May (case topper) Auto	50.00
Don Marshall Autograph	15.00
Marta Kristen Autograph	75.00
Robert Colbert Autograph	25.00
Deanna Lund Autograph	75.00
Angela Cartwright Autograph	25.00
Don Matheson Autograph	20.00
Mark Goddard Autograph	25.00
Gary Conway Autograph	25.00
Stefan Arngrim Autograph	15.00
Dick Tufeld Autograph	15.00
June Lockhart Autograph	30.00

Garbage Pail Kids 19th Series (aka Series 4)
Topps 2005

Set (80)	21.00
Puzzle Backs (5)	10.00
Bonus Stickers (4)	7.00
Scratch 'N Stink (6)	14.00
Tattoos (10)	18.00
Game Cards (36)	40.00
Sketch Card	45.00

Lord of the Rings Trilogy Chrome Edition
Topps 2004

Set (100)	18.00
Mir. Otto Edoras Stables skirt	50.00
V. Mortensen House of Heal shirt	45.00
Elijah Wood Elven tunic	45.00
L. Makoare Witch-King robe	35.00
Hugo Weaving Rivendale cloak	30.00
Liv Tyler Autograph	75.00
V. Mortensen "Aragorn" Auto	75.00
V. Mortensen "King Elessar" Auto	75.00
David Wenham Autograph	75.00
Billy Boyd Autograph	40.00
Ian Holm Autograph	40.00
Karl Urban Autograph	35.00
Bernard Hill Autograph	35.00
Sala Baker Autograph	35.00
John Noble Autograph	30.00
Noel Appleby Autograph	25.00
Bruce Hopkins Autograph	25.00
Bret McKenzie Autograph	25.00
Stephen Ure Autograph	25.00

Lost In Space, The Complete
Rittenhouse Archives 2005

Set (90)	15.00
Original 1966 Lost In Space Series 1 Reprint Set (55)	80.00
Original 1966 Lost In Space Series II Set (55)	80.00
Good, Bad, Ugly Set (9)	15.00
Faces of Dr. Smith (9)	45.00
Character Set (7)	50.00
Sketch Card	70.00
Mark Goddard Signed Card	75.00
Angela Cartwright Signed Card	75.00
Marta Kristen Signed Card	75.00
Bill Mumy Signed Card	75.00
June Lockhart Signed Card	75.00
Bob May-Dick Tufeld Signed	90.00
Goddard-Kristen Signed Card	125.00
Mumy-Cartwright Signed Card	125.00
Lockhart, Kristen, Cartwright Trio Signed Card	200.00
Other autograph cards	20.00

X-Files Connections
Inkworks 2005

Set (72)	15.00
Parallel Set (72)	45.00
Mulder's Secret Files (9)	45.00
Haunting Cases (6)	40.00
Boxtopper Set (3)	20.00
Gillian Anderson Costume Shirt	65.00
David Duchovny Costume Shirt	40.00
Annabeth Gish Autograph	350.00
Mimi Rogers Autograph	40.00
William B. Davis Autograph	30.00
Nicholas Lea Autograph	50.00
Tom Braidwood Autograph	30.00
Bruce Harwood Autograph	30.00
Dean Haglund Autograph	30.00
Other Autographs	30.00

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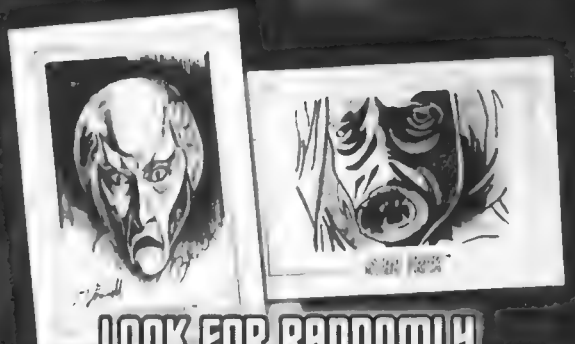

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Do you have what it takes?

Can you survive opening a shop?

by **CHUCK ROZANSKI**

Before you rush to jump on the comics-retailing bandwagon, however, I first ask you to contemplate whether you have the personal worldview needed to survive in today's "difficult" business environment.

My past few columns have dealt with the difficult topic of how to open your own comics shop. I use the word "difficult," because the days of simply renting an obscure basement location and filling it with card tables covered in back-issue comics (as I did in 1974) are long past. As I explained in my first column in this series, the comics marketplace is now a combined Internet and brick-and-mortar reality, and anyone contemplating opening a comics shop needs to develop strong Internet skills long before taking the risky step of signing a lease on a retail location. As I summarized in last month's column, however, presuming that you have the skills required, owning your own comics business can still be a remarkably rewarding path to a life of exhilarating personal freedom.

Before you rush to jump on the comics-retailing bandwagon, however, I first ask you to contemplate whether you have the personal worldview needed to survive in today's "difficult" business environment. To give you a sense of what I mean, I'm going to relate another tale from my personal experience.

As some of you are already aware, I attended the University of Colorado from 1972 to 1976, as a business major specializing in finance. I did not, however, finish my degree. In part, my decision to abandon my quest for a college diploma resulted from the fact that operating Mile High Comics was taking up more and more of my time. If I had felt that my efforts at CU were genuinely worthwhile, however, I would most certainly have found the time to attend the last few classes I needed for my degree. In the end, however, I was so dismayed by the nearly universal willingness of my professors and fellow students to adhere to specious dogma that I simply stood up one day in the third week of my senior classes and walked out in disgust.

To explain my seemingly rash behavior: The finance school at CU during the early 1970s seemed to me to be set up as a degree mill for those who wanted cushy jobs in banks, brokerage houses, and other financial institutions. Once those jobs were obtained, we were told that they required little in addition to a fanatical adherence to a long list of complex mathematic formulas that were designed to establish values of entire companies and/or specific assets, measure the relative risk of investments over time, and predict potential revenues and cashflows of a going concern.

It was explained to us (with a straight face) that, even if the results of our formulas turned out to be dead *wrong*, the fact that we came up with those erroneous results would be forgiven, if we simply followed the path of generally accepted financial principles. In effect, the entire finance program at CU seemed to be an exercise in learning how to survive in a corporate hierarchy long enough to be able to reach that wonderful gold watch at the end of the rainbow.

Almost from the moment that I entered the finance program, I was at odds with most of my professors. I did not know it then, but I was already close to being an advocate of chaos theory as a personal worldview. This made it difficult for me to swallow the postulations being made by my professors that, if you plugged certain assumptions into a time-honored mathematic formula, you could rely upon the results to make major business decisions. I kept asking uncomfortable questions in class to the effect of "But what happens, if your initial assumptions are incorrect?" Those questions ultimately led to more than a few vigorously animated discussions with professors who didn't like their theories

questioned. Not surprisingly, I found my grades being reduced on several occasions, because I wouldn't accept the view that you could predict the future based on mathematical formulas, no matter how complex. I stayed with the program, however, hoping against hope that some measure of sanity would finally prevail in my senior classes. When that turned out to not be the case, I felt that I had no choice but to walk out.

I mention the above rationalization because it has a direct application to anyone's decision to open a comics shop. The well-meaning professors with whom I had such bitter disagreements came from a generation that had seen the Great Depression, World War II, Korea, and Vietnam. While surviving in a world filled with such awful negatives, they had developed powerful phobias against uncertainty. In many regards, that's why they taught business classes, rather than actually working in the business world. Better to have a tenured position with guaranteed retirement benefits than to take the risks of losing everything running a business.

The problem with that mindset, however, is that, during the early and mid-1970s, the corporate world of lifetime employment for which they were training my fellow students was already dissolving rapidly in the face of worldwide economic pressures. Over the past 30 years, we have seen, not only endless corporate scandals and bankruptcies, but also astonishing numbers of downsizings and layoffs. That trend shows no signs of slowing down, as more and more jobs are being exported offshore each year, and practically every company in the world is now in a fight for its continued existence. The days of people staying with just a single employer for their entire lifetime are effectively over.

The days of people staying with just a single employer for their entire lifetime are effectively over.

That realization brings us back to the decision regarding whether to open a comics

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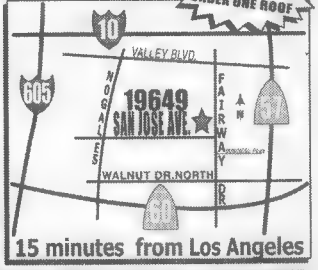

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shop.

How exactly do you and the rest of your family view risk?

Can you handle the day-to-day uncertainties of not knowing whether you'll generate enough revenues to keep your business alive?

Even more important: Are you adaptable and adroit?

Can you quickly alter your worldview in order to take advantage of new opportunities, even if achieving those benefits requires a nearly complete personal skills makeover?

In my experience, the answer to most of those questions for most people is, "No." As a generalization, I've perceived that most people want to believe that life is in some measure predictable. In seeking this predictability, they build endless constructs of religion, financial plans, and social interactions to somehow guarantee what will happen to them during the rest of their lives. Sadly, it is very frequently those people who work and plan the hardest who are the most devastated when the unpredictable (but inevitable) occurs, despite all their meticulous attempts to protect themselves from the vagaries of fate. Yet, against all common sense and obvious experience, it seems to still be a prevalent element of the human condition to continue to seek "safety" and predictability. Sorry, folks, but such a thing doesn't exist. Like it or not, on any given day we are all just one drunk driver from oblivion.

Can you quickly alter your worldview in order to take advantage of new opportunities, even if achieving those benefits requires a nearly complete personal skills makeover?

If you need stability in your life, and/or a steady income stream, stay the heck out of comics retailing.

As those of us who have been in this business for a long time are well aware, there are times when making money selling comics is remarkably easy and many other times when even the brightest among us cannot earn a dime. Learning to deal with these sudden swings of fortune (both financially and psychologically) is a critical set of skills that you need to survive as a comics dealer. In addition, you need to be prepared to retrain yourself constantly in order to adapt to the changing needs of your business.

In my case, I started off as a self-employed convention dealer who then had to learn how to open and run a single store. Within two years, I had to teach myself how to operate a chain of stores with about 10 employees. I then went into the mail-order business and had to expand my skills to managing a staff of 25. By the early 1990s, I had built up a staff of 60, only to have the comics business fall off a cliff. Learning how to effectively downsize and retreat was one of the bitterest lessons I ever had to learn. Then, in 1996, with almost no previous computer experience, I had to conceptualize and implement one of the first online retail stores on the Internet.

While managing our transition into a dot-com company required an almost complete retooling of my personal skill set, that was *not* the end of my personal evolution. The rapid and constant evolution of online marketing has since required me to spend endless hours each week trying to fine-tune our systems to adapt to whatever new conditions are thrown at us. Simply put: The comics business today is in such a state of perpetual evolution that not a single one of us can spare a moment for complacency. If you choose to join us, expect that you will be engaging in a real-life videogame that moves far faster than you're expecting and for which there's no reset button. If you fail, the consequences are real and can be devastating for, not only you, but also your entire family.

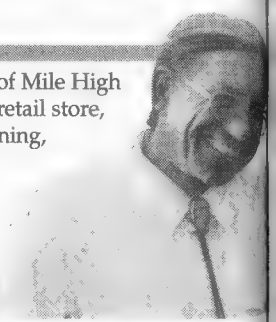
In summation, my basic advice for most folks considering comics as a possible career is: "Keep your day job." Sell comics for a while on weekends and evenings and explore to see if you have what it takes to be a successful entrepreneur.

If *that* works out well for you, then, long before you actually take the plunge into this shark-filled pool, give great consideration as to whether you can handle the constant uncertainties of running your own business.

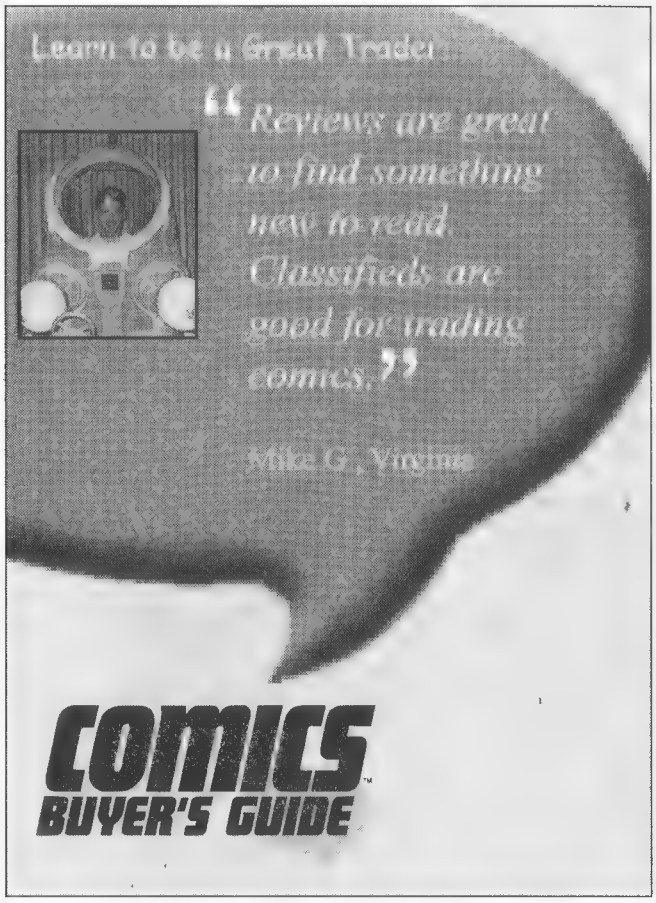
Then think about the ramifications of a (very) possible failure on you and your family. The positive benefits for the winners of the great comic-book-retailing game are great, but I've seen many thousands of talented and personable people go down in flames trying to survive in this harsh business environment.

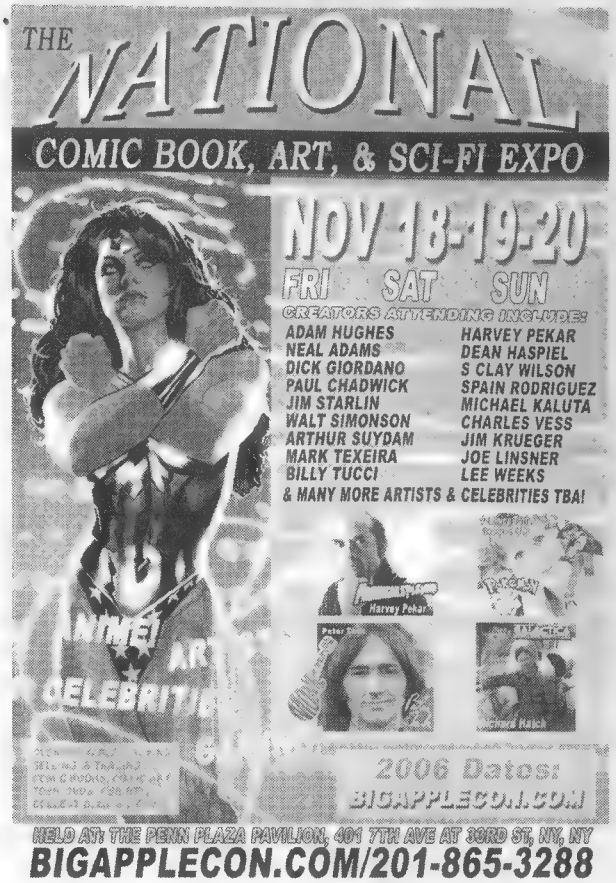
If you *still* want to join us after reading all that I've written about comics retailing, then I salute your courage.

I also wish you nothing but the best of good luck. You're going to need it!



CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com*!





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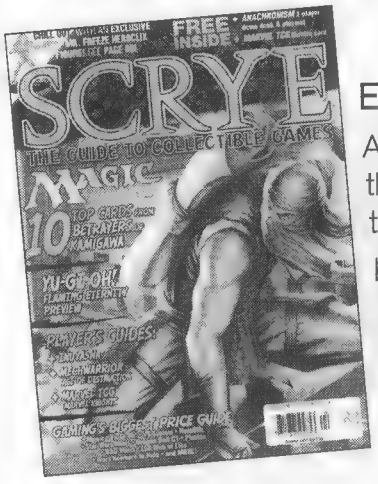

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Wizard World CHICAGO 2005 Scrapbook

by **BRENT FRANKENHOFF**

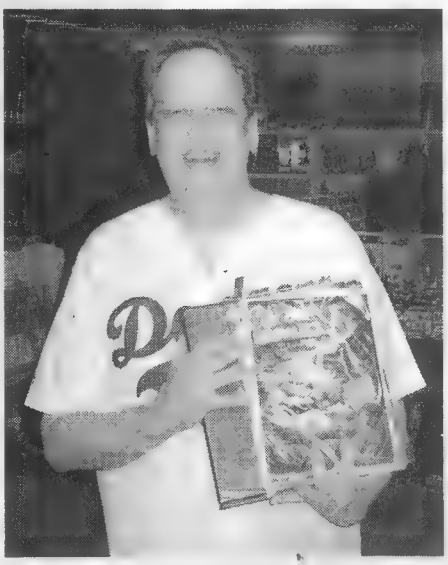
Jim Lee

Beginning with a special three-hour preview night Aug. 4, the 2005 Wizard World Chicago convention was held Aug. 4-7 at the Donald J. Stephens Convention Center in Rosemont, Ill. Organizers reported attendance at this year's show as 56,000, but counted three-day pass holders as three people.

Among the show's highlights were guests of honor Frank Miller and Jim Lee as well as Kevin Smith. Both Marvel and DC made numerous announcements, including the signing of a number of exclusive contracts with such creators as Jeph Loeb and Joe Maduriera going to Marvel and Mark Waid and Darwyn Cooke going to DC. Michael Turner also signed on to do several projects for Marvel. Convention reports were filed by *CBG* staff throughout the show and can be found at *www.cbgxtra.com*.

While attendance at many panels was heavy with several packed rooms, the dealers' and publishers' areas were also packed at many times during the three days. Fans looking for the next new thing kept Artists Alley busy as well.

Next year's Wizard World Chicago is scheduled for Aug. 3-6, 2006.



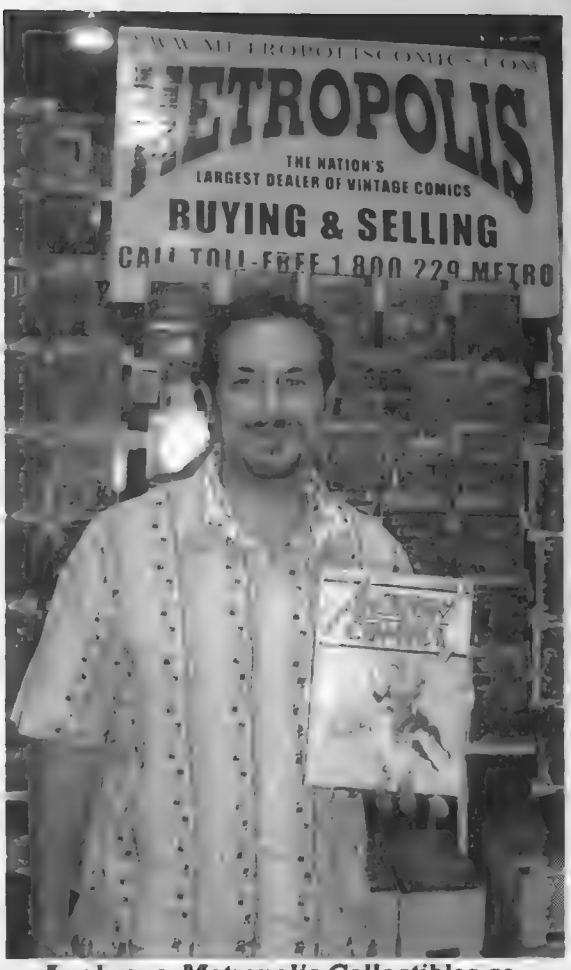
Comic Heaven Owner John Verzyl found Golden Age goodies on Wizard World's first Preview Night and dropped by the CBG booth to show them off.

Matt Wendt and Becky Grutzik from Planet Doom Studios were just one of the hundreds of up and coming creators set up in Artists Alley.

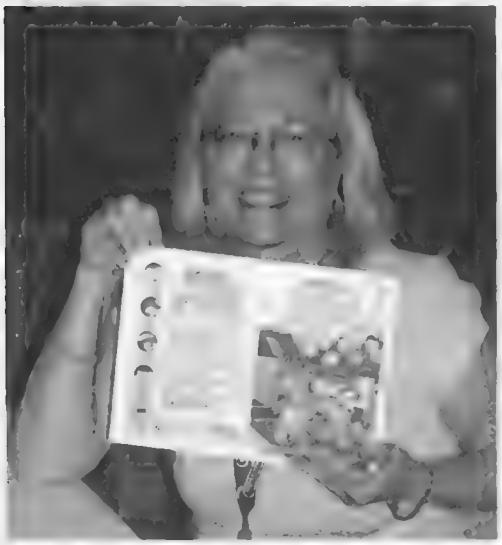
Photos by Brent Frankenhoff, Shawn Williams, and Maggie Thompson

CBG *Graphic Designer Shawn Williams (left) and* **CBG** *cover artist Mark Sparacio (right) exchanged tips.*

Left: Chicago Comicon founder Joe Sarno (front) visited the show and attended a special CGC dinner, along with fellow former Chicago Comicon organizer Gary Colabuono (behind Sarno). Right: Golden Age artist Marty Nodell spent time with friends, including **CBG** *Editor Maggie Thompson, at the show.*



As always, Metropolis Collectibles co-owner Vincent Zurzolo had a large display of Golden Age goodness, including one of his favorites, **Action Comics** *#2.*



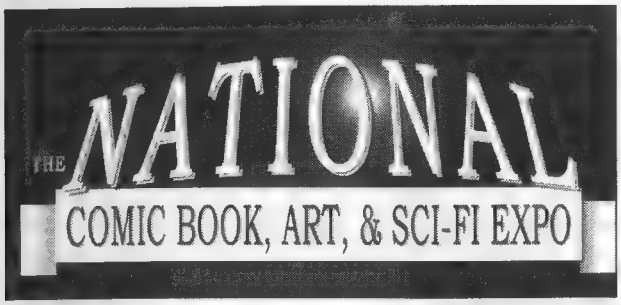
Louise Simonson showed the cover of **Extreme Monsters**, *a children's book she has written.*

Even spider powers were no match for the convention pace and The Wallcrawler took a well-deserved rest at the Diamond booth.

CONVENTION PREVIEWS

by RAY SIDMAN

NYC National expands coverage

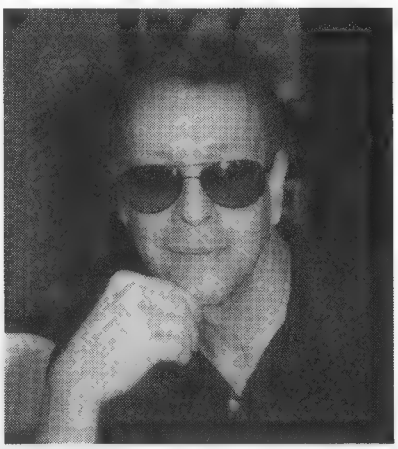


WHAT, WHERE, and WHEN
What: 2005 National Comic Book, Art, and Sci-Fi Expo
Where: Penn Plaza Pavilion, 401 33rd and 7th Ave., New York, NY
When: Nov. 17-19
Hours: Friday 1-8 p.m.
Saturday 10 a.m. to 8 p.m.
Sunday 10 a.m. to 6 p.m.
Admission: Adult: $15 per day; $35 for advance three-day pass
For more information: *www.bigapplecon.com/pr03.htm*; e-mail organizer Karen Hollingsworth at *bigapple-con@yahoo.com*; (201) 865-3288

For three days in November, New York City will welcome the ninth annual National Comic Book, Art, and Sci-Fi Expo, bringing industry pros and much more to the Penn Plaza Pavilion.

Organizer Michael Carbonaro said he hopes the 2005 show will have the largest draw of any year, and he said breaking the attendance mark of 10,000 people is a possibility. To prepare for this, organizers have arranged for more space at the convention center, located across from Madison Square Garden. Beyond the main floor, the show now occupies additional space downstairs and on another floor.

As for the art and science-fiction elements of the show, Carbonaro stated, "We feel that we're one of the best comics creator-based shows, and now we want to expand into other fields. This year's National will have a greater focus on multi-media."



Neal Adams (left) and Arthur Suydam will attend this year's show. Organizer Michael Carbonaro said he hopes the convention, now in its ninth year, will set a new attendance record.

Photos courtesy of Rich Buxo

Part of that focus is an independent film festival. Carbonaro describes the festival as "a place where artists and amateur filmmakers can showcase their work." Among the presentations are new animation from Mirage Studio and 4Kids Studio.

What can visitors expect? "An incredible, enjoyable time in comic-book world," said Carbonaro.

Most recent additions to the guest list include three actors from the *Harry Potter* films (names were not announced by press time) and comics creator Sam Kieth.

They join a long list of creators already announced, including:

- Neal Adams
- Paul Chadwick
- Dick Giordano
- Harvey Pekar
- Dave Sim
- Jim Starlin
- Walt Simonson

Television star Richard Hatch will visit to discuss the new *Battlestar Galactica* series. Matthew Wood, better known as the voice of General Grievous in *Star Wars Episode III: Revenge of the Sith*, will give a presentation about digital technology.

Comics Guaranty LLC (CGC) will do live on-site grading. Other events include a *Yu-Gi-Oh!* tournament on Saturday and Sunday, courtesy of Upper Deck, and live wrestling on Sunday.

Visitors can also take part in numerous giveaways and special promotions throughout the three-day weekend.

Carbonaro said of his event, "This is one of the best conventions in New York City."

CONVENTION PREVIEWS

by RAY SIDMAN

FallCon gives fans old-fashioned celebration

FALLCON 2005

OCTOBER 8 & 9, 2005

For 17 years, the Minnesota Comic Book Association has attracted fans to its annual FallCon by creating "an old-fashioned celebration of a truly original American art-form," as stated by organizer Nick Post. The celebration continues this year on Oct. 8-9 at the Minnesota State Fairgrounds' Education Building in St. Paul. It brings with it more than 175 comics creators from mainstream, independent, and local/regional fields.

Among the industry professionals booked to appear are Dick Giordano, Angel Medina, Terry Austin, Steve Englehart, and local resident and Xeric Foundation Award-winning artist Sam Hiti.

WHAT, WHERE, and WHEN

What: 17th annual Minnesota Comic Book Association FallCon Comic Book Convention

Where: Minnesota State Fairgrounds' Education Building, 1372 Cosgrove Ave., St. Paul, MN

When: Oct. 8-9

Hours: 10 a.m. to 5 p.m. daily

Admission: Adult: $9 for two-day pass; Ages 9 and under are free; $1 off with canned-food donation

For more information: *www.MNCBA.com; MNCBA@aol.com;* write Nick Post, MCBA, P.O. Box 131475, St. Paul, MN 55113; (651) 645-0386

Special events added to this year's roster include an art and collectibles show, Q&A panels, educational sessions, and a portfolio review. Organizers will also distribute grab bags and door prizes, while creators will provide free autographs.

Among FallCon's charity efforts is a canned-food drive. Participants can get $1 off their admission ticket with such a donation. Post also said charity events will take place to support the Comic Book Legal Defense Fund and the Minnesota Lupus Foundation.

Post said, "This is the largest event of its type in the entire upper Midwest."

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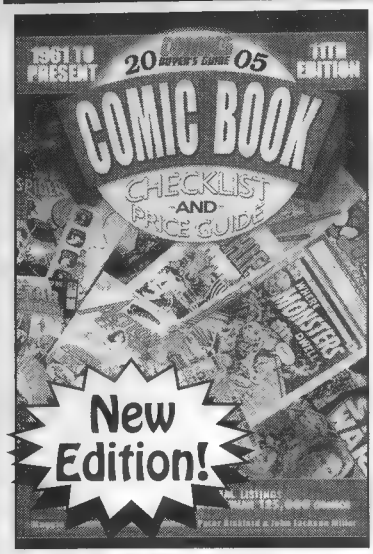

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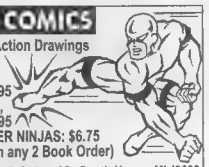

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ARCHIE GRAB bags for sale 25 comics for $30 plus $3 postage. Send orders to: Dan Giddings, PO Box 5881, Glendale, CA 91221-5881.

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4122 COMIC COLLECTIONS FOR SALE

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BANNED SWAMP Thing Jesus Christ storyline from Veitch. Complete Xerox of the story. Mint $9 postpaid. Wesley Tillander, PO Box 1251, Hogansville, GA 30230.

GREEN LANTERN: Rebirth #1 NM, $10 postpaid, Parallax: Emerald Night #1 NM, $10 postpaid. Matthew Regallis, 6934 Clovernook Ave, Cincinnati, Ohio 45231.

AQUAMAN (CURRENT) #1-21, 23, 25-31 all NM, $55 plus shipping, Superman/ Batman #1,2,8-15 all NM $40 postpaid. Matthew Regallis, 6934 Clovernook Ave, Cincinnati, OH 45231.

10,000 COMICS: DC, Marvel, other 1950's- 1970's, Modern Independents, Magazines, Fanzines and Playboys. Send wants+ LSASE. David Kell, 814 Clark, Canton, MO 63435-1222. dakell@hotmail.com

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MOSTLY DC'S, 70's, 80's, many earlier. Thousands of books. $3 for list. Ken Tanner, 8396 Towson Blvd, Miamisburg, OH 45342. See showcase ad in #1608, it has wrong address.

4131 DC, WANTED

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4140 DELL/GOLD KEY/WHITMAN FOR SALE

ASTRO BOY VG/VG+ $69, Beatles Yellow Submarine w/poster VF $125, Dr. Who and the Daleks VG $14, Space Ghost VG+ $57. Postage $5. 973-248-8449.

4150 DISNEY, FOR SALE

GRANDMA DUCK'S Farm Friends #1161 1961 VF $20, #1073 1960 fine $18. Donald Duck #300 1950 VG $75. #104 1965 Fine $5. Postage $2.50. Leszczak, 652 Myrtle St, Elizabeth, NJ 07202.

DISNEYS SONG of the South DVD from Malaysia plays in all machines, 10 available $30 postpaid. Wesley Tillander, PO Box 1251, Hogansville, GA 30230.

WDC & S (Glastone) 1986: #511 FN, $5, 512-13 FN $4@, 514-18 FN, $2@, 587-98 $1. More. P&H $4. SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

4160 EC, FOR SALE

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4185 GRADED COMICS FOR SALE

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DETECTIVE #378 CGC 9.2 O/W, $100. Detective #383 CGC 9.2 O/W white $100. E-mail: Mike@ragnarokcapital.com or 650-321-6314.

DETECTIVE #360 CGC 9.2 o/w, $120. Detective #388 CGC 9.2 o/w $120. E-mail: Mike@ragnarokcapital.com or 650-321-6314.

4191 HARVEY, WANTED

"HOT STUFF" The Little Devil Wanted Mill lists and price to: Mike Bardekoff, 148-11 29th Ave, Flushing, NY 11354 especially issues from 1957-1969.

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ALLEY OOP 12 VG+ $33.25, 14 VG+ $33.25, 16 VG+ $33.25, 17 FN- rusty staples $37, 18 FNVF cream pgs $52.50. Neil 973-248-8449.

SUGAR AND Spice 11 G/VG $35, 12 VG+ $60, #13 FN $75, 15 VG $52, 16 VG+ $63, 17 FN- $75. Neil, 973-248-8449.

BUZZY 2 FNUF $48, 3 FN $23, 4 VG+ $19.25, 5 VG $14, 6 VG+ $15.75, 9 VG+ $15.75, 10 VG+ $15.75. 973-248-8449.

4201 HUMOR/FUNNY ANIMALS, WANTED

FRANKENSTEIN #14 wanted. Prize Comics Co., Dick Briefer, artist. Highest price paid. Tom Stein, 11 Elm St, Norwalk, CT 06850.

4204 IMAGE FOR SALE/ WANTED

SELLING OFF my Image Comics or will trade for comics on my want list. Write Sherman Burnett, 210 Wayne St, Monticello, KY 42633 SLBurne@yahoo.com

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X-TREME X-MEN #1, #2, #4, #26, #28-#46, VF/NM $25 ppd. New X-Men Academy X #1, #2 VF/NM $6 ppd. Wolverine/ Punisher #1-5 VF/NM #10 ppd. R. Borden, 5 Cross Rd, Wellington, ME 04942

AVENGERS #57-76 (Johns) $25. District X #1-12, $15. She-Hulk #1-12, (slott) $15. E-mail: mike@ragnarokcapital.com or 650-321-6314.

MARVEL NO prize envelope circa 1970's from Marvel's office super rare, unused mint condition $25 postpaid. Wesley Tillander, PO Box 1251, Hogansville, GA 30230.

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THOR #1 volume 2- 5 NM/M copies only $10 postpaid. Staten Island Collectables, 70 Cody Place, Staten Island, NY 10312.

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AVENGERS (1975) #138 VF, $6, #151-155 NM $5@. Defenders 31-32, 36-44 NM $2@. P&H $4. SASE. Allen Schuler, 7506 Appletreey Way, Louisville, KY 40228.

SAVAGE SWORD/ Conan (1976) #16-20 NM $6@. #21-50 NM $5@. Marvel Preview #3 VF $4. P&H $4. SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

4211 MARVEL/TIMELY, WANTED

DEFENDERS 2001 series #1-12. Please send replies to Steffi Benedyk, 3457 Connecticut St, Gary, IN 46409.

SEND ME your list of comics you want to sell or trade. Sherman Burnett, 210 Wayne St, Monticello, KY 42633 or e-mail SLBurne@yahoo.com

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DVD'S $9 each: Jason of Star Command, Space Academy, Ark II, 6 Million Dollar Man, Ultraman, Johnny Sokko, Space Giants. classictv1@aol.com 619-865-9520.

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4260 WESTERNS, FOR SALE

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RED RYDER 127, 128 NM $70 each, 131, 135, 137 VF/NM $29 each and others $5 postage. William Giles, Box 271, Keithville, LA 71047 318-925-6654

TV WESTERNS on VHS- Colt 45, Gene Autry, Range Rider, Rifleman, SugarFoot, Tall Man, Texan, Wagon Train, Wells Fargo, Yancy Derringer, Lawman. E-mail nutcom@warwick.net

GHOST RIDER #1 FN+ $225. Lash LaRue #3 VG+ $65. Durango Kid #20 VG+ $17.85. Jesse James #20 VG $18. Postage $5. 973-248-8449.

4261 WESTERNS, WANTED

RED RYDER 1-40, will buy or trade Golden Age and Silver Age Batman,Superman and many others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

RED RYDER Comics, #'s 8 and 9. Been a long time looking for these. Call me. George Mitchell 515-677-2618.

4300 GOLDEN AGE, FOR SALE

BATMAN 31 VG+ $245, 32 G $111, 37 VG $304, 38 G+ $140 and others. $5 postage. Billy Giles, Box 271, Keithville, LA 71047 318-925-6654

20 YEAR collection for sale. Gold to present. Call or e-mail for list or to give me your want list. drellri@yahoo.com. 401-295-7628, Dave.

4301 GOLDEN AGE, WANTED

AMERICA'S BEST, Black Terror, exciting (909)888-9891. Dave Holland, 7256 Yates St., San Bernardino, CA 92404. Buying & trading these titles only. Send list today. Thank you.

4310 SILVER AGE, FOR SALE

SHOWCASE 4 CGC 4.5, $2,800. Money orders, cashiers checks or personal checks preferred, Bill Harroff, 453 Cass Ave, Edwardsville, IL 62025 1124, wharroff@rocketmail.com, 618-656-5743, scans available.

CHARLTON SPOTLIGHT #4, Pete (Pam) Morisi, special, T-Bolt Unpub's art, photos, memoirs, interviews, checklists, more! 76 pp. $7.95. Argo Press, PO Box 4201, Austin TX 78765 www.charltonspotlight.com

BATMAN 39 $122, 46 G+ $88, 59 F $234, 61 G- $78, 63 G+ $80, $5 postage. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

"TALES TO ASTONISH" 60-101, for further grade and price info contact: Dave, RR 1 Box 17A, Fithian, IL, 61844. 217-548-2238.

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GI JOE Marvel 1982. Complete NM run 1 to 50. $250. Boy Meets Girl #17 F-F+ $18. Bob DiPietro 863-941-1163.

VARIOUS MARVEL, DC and Top Cow comics including Batman, Spider-Man, Superman, Witchblade and Fathom. eBay user ID: Intermart65. E-mail inquiries intermart@hotmail.com

HI LOUISVILLE! Lots of back issues, used books, action figures, toys, games, pictures, and more. Local pickup only. J-Town Mall of Venfors, 10,000 Taylorville Rd.

HEY KIDS! Comics for sale! Silver Age to Today's hot titles. The Funnies Farm IA, Ward St, Suffern, NY 10901. E-mail: msgr4289@aol.com

MARVEL AND DC comics for sale/trade. Silver Age to Modern. SASE for list to: Frank Campbell, 5004 Placid Place, Austin, TX 78731, E-mail: docsavag@swbell.net

CROSSGEN: CROSSOVERS #1-9, Ruse #8-26, Solus #1-8, others. $1 each, $2 shipping, all N/M. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

HUNDREDS OF comics available. Batman, Spiderman, Titans, X-Men, Independents. Many for just $1. For complete list, go to www.angelfire.com/comics/tsgnightwing or email wolfmanp411@yahoo.com

ARCHER & Armstrong set 0-26 postpaid $55; Animal Man 1-89 Annual 1 $100. Don Walsh, 323 Buchanan St., Alexandria, VA 22314. 703-548-5742.

BOOKS OF Fairie 1-3; Auberon's Books of Fairie 1-3; Molly's Books of Fairie 1-4 $25 postpaid. Don Walsh, 323 Buchanan St., Alexandria, VA 22314. 703-548-5742.

STAR WARS Tales 1-23 $60 postpaid; Terminator Burning Bush 1-6 (1st Alex Ross) $40. Don Walsh, 323 Buchanan St., Alexandria, VA 22314. 703-548-5742.

JUSTICE LEAGUE America 1-68, Annual 1-8, Special 1 $75 postpaid. Justice League 1-6, Annual 1 $10. Don Walsh, 323 Buchanan St., Alexandria, VA 22314. 703-548-5742.

10,000 COMICS: DC, Marvel, other 1950's-70's, Modern Independents, Magazines, Fanzines, and Playboys. Send wants+ LSASE. David Kell, 814 Clark. Canton, MO 63435-1222. dakell@hotmail.com

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GOLDKEY, CHARLTON, Archie, Marvel, DC, Darkhorse, Fawcett, Etc. 25% off. Send two 37¢ stamps for list. Mel Arendt, 3171 Skylight Dr E, York, PA 17402

25 SSORTED Spider-Man $12.95, 25 assorted Batman $12.95, 25 Assorted Captain America $12.95, 25 assorted Superman $12.95. Todd Franks, 5284 SR 50, Webster, FL 33597.

4321 GENERAL COMICS, WANTED

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HELP ME fill the holes in my collection. E-mail me for my want list. SLBurne@yahoo.com or send me your sales list.

BETTY AND Veronica Summer Fun No 1, Arok N049 Cross Plains, Red Sonja, Archie 455, 463, 464, 354, 338, 335, 363, 364, 370. All Archie, Betty Red Jonja. Stevens, 322 Leighton, Irvine, KY 40336. ,

NEEDED: ANY or every comic featuring Superman's "Super Horse" Many Thanks. Bill Davis, 89 AUburn St #1242, Portland, ME 04103

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ORIGINAL CARTOONS by published cartoonist! Superhero/ SF/ Horror (specify). Inked, 8-1/2X11 art board, signed. $20 MO to: Joe Seidita, 288 19th St, Brooklyn, NY 11215.

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4401 ORIGINAL ART, WANTED

WANTED ORIGINAL art pages from ROM Space Knight comic book. Please e-mail any pages you want to sell to usacom2@aol.com with price.

COVER PAINTINGS to Dell and Fawcett Comics. Lone Ranger, Tonto, King, Red Ryder, Hoppy, Tom mix. Larry Grubb, PO Box 4622, Silver Spring, MD 20914.

WANTED: AVENGERS #177 original art. E-mail me at len_gould@qep.com

WANTED: ORIGINAL Art by Italian artist BooJ, also known as Boops. E-mail me at len_gould@qep.com

WANTED: JACKSON Butch Guide Birds of Prey original art. Covers, pages, prelims. E-mail me at len_gould@qep.com

GEORGE TUSKA Golden Age original art wanted. Any publisher, including Fawcett, Fox, Quality, Fiction House, Standard, Lev Gleason, Timely. Contact: Dewey Cassell at 919-481-9869 or rdcassell@nc.rr.com

CONAN ARTWORK wanted, paintings, covers, commissions, good prices paid, private collector not for resale. Wesley Tillander, PO Box 1251, Hogansville, GA 30230.

4420 BOOKS-GENERAL, FOR SALE

1979 OVERSTREET price guide #9 EC cover by Wood. In excellent condition $90. Contact jglandt@dsdk12.net or call 605-342-6564.

HOW CAN Kitty Pryde walk through walls? Read 'The Physics of Superheroes' by James Kakalios (Gotham Books, October 2005). Available everywhere. www.physicsofsuperheroes.com

HOW CAN the Invisible Woman see? Read 'The Physics of Superheroes' by James Kakalios (Gotham Books, October 2005). Available everywhere. www.physicsofsuperheroes.com

WHY DID Krypton explode? Read 'The Physics of Superheroes' by James Kakalios (Gotham Books, October 2005). Available everywhere. www.physicsofsuperheroes.com

HOW MUCH must the Flash eat? Read 'The Physics of Superheroes' by James Kakalios (Gotham Books, October 2005). Available everywhere. www.physicsofsuperheroes.com

CHILDRENS BOOKS-Little Golden, First Little Golden, Rand McNally, Tip-Top/Elf, Whitman, Wonder, Ottenheimer, etc. SASE: Mel Arendt, 3171 Skylight Dr E, York, PA 17402

ADULT LOT Mens adventure mags, Postwar pulps by Adam Parfrey Sina Rama 60's sex PBS Omaha The Cat dancer vol 1 $40 ppd. 518-945-1113 Phil.

4421 BOOKS-GENERAL, WANTED

"ALFRED HITCHCOCK and the Three Investigators" hardcovers #24, #27 and #29 needed! Hardbound only! Please send information: Howard Michaels Jr., 706 N. Cottage, Mercer, PA 16137-5310.

UFO BOOKS wanted! Buying HC/PB mags devoted to UFOs and Strange Phenomenon lists to: Orion House, 2555 Robinson Road, Chittenango, NY 13037. orionhse@aol.com

HEY SKINNY. This was a book on comic book ads. If you have a copy, I would like to buy it. 518-945-1113 Phil.

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STAR WARS rare Blue Harvest items bought, sold, traded. Fan produced collectibles also considered. Peter Iorillo, 1171 Pomona, Cleveland, OH 44121. Help me, Obi-wan Kenobi!

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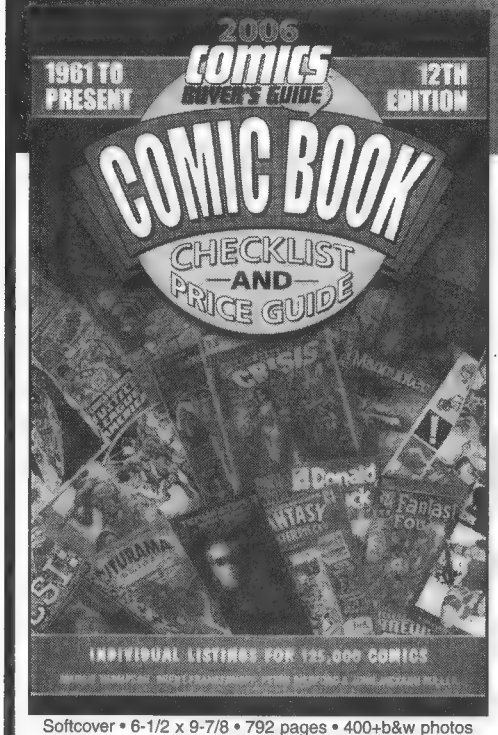

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Remember?

Hop in the WABAC machine for a look at past awards!

by **MAGGIE THOMPSON**

CBGXtra.com will bring you a list of fan favorites! Remember *MARS Patrol*? It was one of the winners of 1966.

Eventually, everything will be found ...

I finally came across a Don and Maggie Thompson publication I've been trying off and on for a while to locate: *A Decade of Comics Fan Awards* 1961-1970. We circulated it (print run of 250) in May 1971 — and a supplement in June — and it was (according to our indicia) "a personal view of ten years of fan feeling."

So where was it? Just sitting in one of my Pendaflex folders at home — in a *pile* of Pendaflex folders, some with contents, some empty. One of the reasons I'd been hunting for it is that we've been making a concerted effort to post historical reference material at *www.CBGXtra.com* and had already posted all the ***CBG*** Fan Awards results.

This topped the list of fan favorites of comics published in 1961. Did you buy it off the rack?

So now (once we've prepared it for the Web), we'll have a look at what came *before*: The first comics fan awards were the Alley Awards, established by Roy Thomas, who also tallied the ballots that first year. A nominating ballot was sent to 20 people who were thereby the first Board of Directors of The Academy of Comic-Book Arts and Sciences, and the final ballot was sent to more than 750 active fans.

Quoting, again:

"When the Alleys were first formed, only one issue of *Fantastic Four* had been printed in time for eligibility for the 1961 voting. (And *FF* #1 was not incredibly impressive, remember.)"

So travel with me now via the WABAC machine to those first awards (in 11 categories):

1. Best Regularly Published Comic Book: *Justice League*
2. Best Adventure Hero(ine) Having Own Comic Book: Green Lantern
3. Best Adventure Hero(ine) Not Having Own Comic Book: Hawkman
4. Best Supporting Character: Elongated Man
5. Best Cover: *Flash* #123 ("Flash of Two Worlds")
6. Best Single Issue of a Comic Book: *Flash* #123 (Sep 61)
7. Best Artist: Carmine Infantino
8. Best Story: "Flash of Two Worlds" (*Flash* #123)
9. Best Adventure-Hero Group: Justice League
10. Hero(ine) Most Worthy of Revival: The Spectre

Special Division. Worst Comic Book Currently Being Published: Wonder Woman

Intriguing that (as opposed to some results later in the decade) all the winners are still known today.

Check out more online, complete with snarky comments (especially on the awards for 1969, which featured 27 categories and for which final tallies were delayed by a year).

Oh, by the way, there was an early predecessor to the Eisner Awards. The Shazam Awards for 1970 were voted on by pros in the field, members of the Academy of Comic Book Arts. Awards were presented by ACBA President Stan Lee May 12, 1971, at an awards banquet at the Statler Hilton.

Best Letterer: Sam Rosen (Marvel)

Best Colorist: Jack Adler (DC)

Best Story: "No Evil Shall Escape My Sight" (*Green Lantern/Green Arrow* #76, Apr 70, Denny O'Neil, Neal Adams)

Outstanding Achievement by an Individual:

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Jim Steranko (for *History of the Comics*)
Best Foreign Title: *Legionarios del Espacio* (script and art by Estaban Moroto, Spain)
Best New Talent: Barry Smith
Best Humor Inker: Henry Scarpelli (DC teen comics)
Best Humor Penciller: Bob Oksner (DC)
Best Humor Writer: Carl Barks (Gold Key's *Junior Woodchucks*)
Best Continuing Feature: "Green Lantern/Green Arrow"
Special Recognition outside the Field: Nostalgia Press (for classic strip reprints)
Best Drama Inker: Dick Giordano
Best Drama Penciller: Neal Adams
Best Drama Writer: Denny O'Neil
Hall of Fame Award: Jerry Siegel and Joe Shuster
Special Plaque: Stan Lee (for forming ACBA)

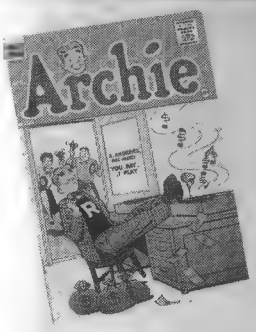
... And quickly lost again

Well, I managed to hang onto *A Decade of Comics Fan Awards* long enough to make a copy from which to prepare the posting, but I'm in the process of losing lots of other things. As ever, I'm reminded of the classic "Moving Things About" Mr. Mamoulian cartoon by Brian Bolland. I understand from the artist that the original is long gone (never returned to him from the magazine that used it); I've posted a copy of it on my refrigerator just to remind myself that I am not the only person who spends her life this way.

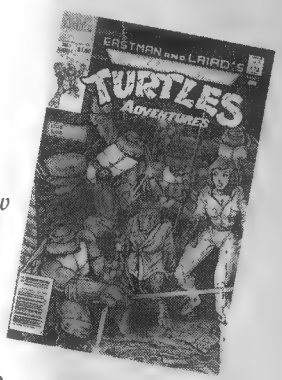
I think it may have run in an issue of *Cheval Noir* #11 (Sep 90), as well as in its original British publication. But it should never be lost. A portion of the feature appears below.

Hey, maybe everything is Archie!

The more we focused on Archie for the feature starting on Page 32, the more we kept finding fascinating aspects of the project. One of my goals was to compile a list of every creator who provided art or text to Archie Comics. It took almost no time before I realized that the best we could do would only skim the surface. The titles in the list on page 224 were compiled from original source materials, augmented with such additional information from secondary sources as the Archie Comics website. The scope of this list was limited to include only "funny" titles. In this list appear Archie character titles, other humorous titles, other teen titles, and children's comics titles. Omitted were non-humorous titles, specifically super-hero comics.

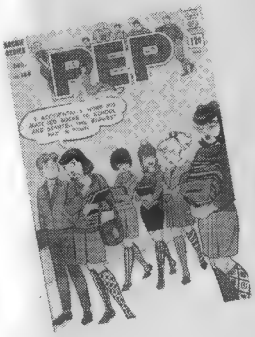


Three types of exceptions to that rule were made while compiling this list: those that morphed into teen titles over time, *Archie character* super-hero titles, and the primary *Teenage Mutant Ninja Turtles* and *Sonic* titles produced under the Archie Comics imprint. And the unsettling feature of this is that I *know* we're still missing titles! The list as it stands was pulled together from some specialists' collections, and I bet other specialists have even more titles. As many collectors focus on super-heroes, details of other comics types can fall by the wayside; we're here to pick 'em up.

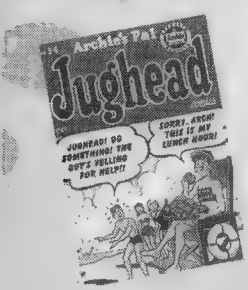


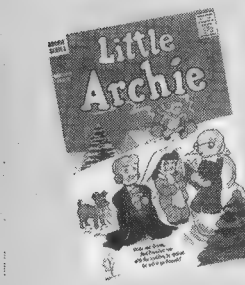
A case in point: One of the most-admired early Archie artists was Harry Lucey. His art was distinctive — *so* distinctive, in fact, that it was a Lucey cover that was one of Kurt Busiek's "Top 10" favorites. (See ***CBG*** #1602, Page 117.) But what happened to him?

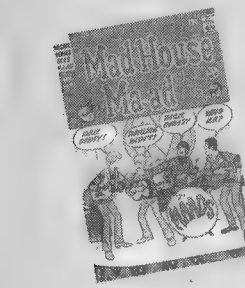
Online searches turned up very little; in fact, there was a point at which comics credits resource *www.lambiek.net* had little info on him. Now, there's more — but even so, sources I could find didn't carry his birth date and differed regarding the year of his death. Thanks to Victor Gorelick (who's been a constant help on our project this issue), we now know Lucey was born Nov. 13, 1913, and died in Arizona in August 1984. We're always eager for more info on comics, folks!



Harry Lucey's work included this* Pep *cover.







Looking for Archie ...

A partial list of Archie titles by starting decade and, within the decade, by start date

1940s

Blue Ribbon Comics 1939-1942
Top-Notch Comics 1939-1942 (becomes *Top-Notch Laugh* in 1942)
Pep Comics 1940-1987
Zip Comics 1940-1944
Special Comics 1941-1942 (becomes *Hangman*)
Jackpot Comics 1941-1943
Hangman 1942-1943 (becomes *Black Hood Comics*)
Archie Comics 1942- (*Annuals* produced from 1950 on)
Top-Notch Laugh 1942-1944 (becomes *Laugh Comics* in 1944)
Black Hood Comics 1943-1946 (becomes *Laugh Comics*)
Laugh Comix 1944 (becomes *Suzie Comics* in 1945)
Super Duck 1944-1960
Wilbur Comics 1944-1965
Suzie Comics 1945-1954
Laugh Comics 1946-1987
Archie's Pal Jughead 1949-1965 (*Annuals* produced from 1953 to 1960)
Katy Keene 1949-1961

1950s

Fauntleroy Comics 1950-1952
Archie's Girls, Betty and Veronica 1950-1987 (*Annuals* produced from 1953-1960)
Archie's Rival Reggie 1950-1954
Ginger 1951-1954
Archie's Pals 'n' Gals 1952-1991
Archie's Joke Book Magazine 1953-1982
Pat the Brat 1953-1959
Archie Giant Series Magazine 1954-1992 (These included many long running sub-titles, some of which were eventually broken out on their own. Some of the most well known sub-titles are listed separately in the decades in which they first appeared, with the date ranges of their AGS publication. Look for the AGS notation after the title to locate these issues in their decade of first release.)
Archie Christmas Stocking (AGS) 1954-1992
Archie's Mechanics 1954-1955
Little Archie 1956-1983, changing to *Adventures of Little Archie*
Li'l Jinx 1956-1957
Jughead's Folly 1957
Little Archie in Animal Land 1957-1958
Cosmo the Merry Martian 1958-1959
Life with Archie 1958-1991
Little Ambrose 1958
Archie's Madhouse 1959-1969 (*Annuals* produced from 1962 to 1969)
The Adventure of Pipsqueak 1959-1960

1960s

Betty and Veronica Summer Fun (*Archie Giant Series*) 1960-1994
Jughead's Fantasy 1960
World of Jughead (AGS) 1960-1990
Tales Calculated to Drive You Bats 1961-1962
Archie's Jokes (AGS) 1962-1982
She's Josie 1963-1982 (*She's Josie* #1-#16; *Josie* #17-44; *Josie and the Pussycats* #45 on)
Little Archie Mystery 1963
Seymour My Son 1963
More Seymour 1963
Archie and Me 1964-1987
Around the World with Archie (AGS) 1964-1966
Betty and Me 1965-1992
Jughead (title change) 1965-1987 (Second series of *Jughead* starts in 1987, runs to 1993, then switches back to *Archie's Pal Jughead.*)
Archie as Pureheart the Powerful 1966-1967
Jughead as Captain Hero 1966-1967
Reggie and Me 1966-1980 (Title changes from *Reggie* on #1-#18 to *Reggie and Me* for #19 on.)
Jughead's Jokes 1967-1982
Reggie's Wise Guy Jokes 1968-1982
Archie's TV Laugh Out 1969-1986
Betty and Veronica Christmas Special (AGS) 1969-1990
Everything's Archie 1969-1991
Jughead's Eat Out (AGS) 1969
Madhouse Ma-ad Jokes 1969
Madhouse Ma-ad Freakout 1969-1970
Madhouse Ma-ad Annual 1969-1970
That Wilkin Boy 1969-1982
Archie's Super-Hero Special (AGS) 1966

1970s

Archie's Christmas Love-In (AGS) 1970-1982
Madhouse Glads 1970-1974
Li'l Jinx Laugh Out (AGS) 1971-1973
Sabrina the Teenage Witch 1971-1983 (TV version is Vol. 2 from 1997 to 1999)
Archie at Riverdale High 1972-1987
Chilling Adventures in Sorcery 1972-1974
Sabrina's Christmas Magic (AGS) 1972-1982
Madhouse Comics 1974-1982

All Star Specials 1975

(These consist of six remaindered comics rebound into giants with cardboard covers. The original cover price was $1.25, later dropped to 98¢ versions.)
Giant Grab Bag Comics
Giant Spectacular Comics
Triple Giant Comics
World of Giant Comics

1980s

Veronica 1980-
Katy Keene Special 1983-1990
Betty's Diary 1986-1991
Betty and Veronica 1987-
The New Archies 1987-1990
Teenage Mutant Ninja Turtles Adventures 1988-1996
Archie 3000 1989-1991
Archie's RC Racers 1989-1991
Dilton's Strange Science 1989-1990
Faculty Funnies 1989-1990
Laugh 1987-1991

1990s

Archie's Riverdale High 1990-1991
Explorers of the Unknown (AGS) 1990-1991
Jughead's Diner 1990-1991
Jughead's Pal Hot Dog 1990
Jughead's Time Police 1990-1991
Archie and Friends 1992-
Betty 1992-
Betty & Veronica Spectacular 1992-
Sabrina's Halloween Spooktacular 1993-1995
Archie's Christmas Stocking 1993-
Archie's Love Showdown Special 1994
Archie Meets The Punisher 1994
Reggie's Revenge 1994
Jughead's Baby Tales 1994
Archie's Vacation Special 1994-
Betty & Veronica Summer Fun 1994-
Archie's Super Teens 1994-1996
Cheryl Blossom 1995-2001
Archie's Spring Break 1996-
Sonic the Hedgehog 1993-
Knuckles 1997-1999
Sonic Super Special 1997-

2000s

Archie's Weird Mysteries 2000-2002

Digest comics magazines

These titles are primarily given as the title appears on the spines of these compilations of stories past and present. Sometimes, the spine contains the word "Magazine, sometimes not; in many cases, the title in the indicia is given as, "Magazine."

Archie Comics Digest 1973-
Archie Annual Digest 1973-
Jughead with Archie Digest 1974-
Laugh Comics Digest 1974-
Madhouse Comics Digest 1975-1982
Jokebook Comics Digest Annual 1977-1983
Little Archie Comics Digest 1977-1991
The Jughead Jones Comics Digest 1977-1996
Archie ... Archie Andrews, Where Are You? Comics Digest 1977-
Archie's Superhero Special 1979
Pat the Brat Comics Digest Magazine 1980
Betty and Veronica Comics Digest 1980-
Captain Hero Comics Digest Magazine 1981
Archie's Double Digest 1981-2002
Archie's Activity Comic Digest 1985
Archie's Story and Game Digest 1986-
Katy Keene Comics Digest Magazine 1987-1990
Betty and Veronica Double Digest 1987-
The New Archies Digest Magazine 1988-1991
Jughead's Double Digest 1989-
Little Archie Digest Magazine 1991-
Archie's Pals 'n' Gals Double Digest 1992-
Betty's Digest 1996
Archie Holiday Fun Digest 1997-
Jughead & Friends Digest Magazine 2005-

Credit where due ...

As has been the occasional custom in comics, many Archie creators worked anonymously. Here are only some of the identified creators over the years; many worked in several eras.

1940s

Vic Bloom
Joe Edwards
Al Fagaly
Ray Gill
Ed Goggin
Red Holmdale
Jack Kirby
Harry Lucey
Al McLean
Bob Montana
Harry Sahle
Harry Shorten
Janice Valleau
Bill Vigoda
Bill Woggon

1950s

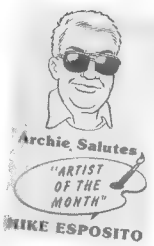
Bob Bolling
Dan DeCarlo
Joe Edwards
George Frese
Harry Lucey
Bob Montana
Tom Moore
Samm Schwartz
Bill Vigoda
Bob White
Bill Woggon

1960s

Neal Adams
Orlando Busino
Dan DeCarlo
Frank Doyle
George Gladir
Stan Goldberg
Al Hartley
Harry Lucey
Tom Moore
Sy Reit
Samm Schwartz
Dexter Taylor
Bob White

1970s

Bob Bolling
Dan Decarlo
Frank Doyle
George Gladir
Al Hartley
Harry Lucey
Tom Moore
Samm Schwartz
Bob White



1980s

Doug Crane
Jon D'Agostino
Dan DeCarlo
Jim DeCarlo
Frank Doyle
Sam Kujava
Rudy Lapick
Rich Margopoulos
Rod Ollerenshaw
Dan Parent
Hal Smith
Mark Speede
Kathleen Webb

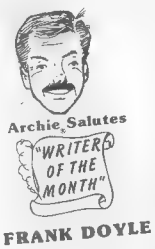
1990s

Chris Allan
Jim Amash
Terry Austin
Bret Blevins
Craig Boldman
Karl Bollers
Nate Butler
Gene Colan
Amanda Conner
Scott Cunningham
Regina Cúrro
Angelo DeCesare
Frank Doyle
Mike Esposito
Staton Espo
Alison Flood
Stan Goldberg
Bill Golliher
Fred Hembeck
Pat Kennedy
Tim Kennedy
Rudy LaPick
Ron Lim
Rex Lindsey
Rich Margopolous
Richard Maurizio
Mary Kay McDermott
Scott McRae
Dan Parent
Michael Pellowski
Ken Penders
Stephanie Prater

Fernando Ruiz
Tania del Rio
Henry Scarpelli
Gregg Suchow
Bill Yoshida

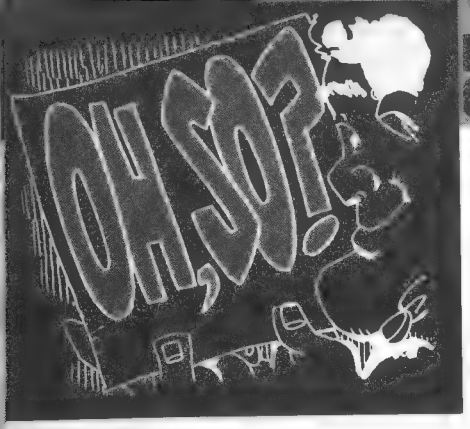
2000s

Sara Algase
Jim Amash
Craig Boldman
Bob Bolling
Paul Castiglia
Greg Crosby
Scott Cunningham
Jon D'Agostino
Mike DeCarlo
Dan DeCarlo Jr
Angelo DeCesare
Tania Del Rio
Mike Gallagher
George Gladir
Stan Goldberg
Bill Golliher
Barry Grossman
Jason Jenson
Patrick Kennedy
Tim Kennedy
Rich Koslowski
Chris Lie
Rex Lindsey
John Lowe
John Lucas
Al Milgrom
Jack Morelli
Al Nickerson
Dan Parent
Mike Pellowski
Andrew Pepoy
Jeff Powell
Barb Rausch
Josh Ray
Fernando Ruiz
Henry Scarpelli
Ken Selig
Jeff Shultz
Barbara Slate
Bob Smith
Dexter Taylor
Kathleen Webb
Vickie Williams
John Workman



Inserts: For a time, Archie provided special creator credits — in the UPC boxes of some titles. Here are a few samples.

Below: King Features Syndicate distributed the newspaper version of Archie — drawn by the original Archie artist, Bob Montana, until his death.



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AGE-OLD ARGUMENT

Michael Augustyniak
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Fort Wayne, IN 46816

CBG's "The Battle of the Ages" in #1608 (page 26) was fascinating. I wish to defend the argument that the Bronze Age does, indeed, exist and roughly spans the years from 1970 to 1980. I also propose that the Bronze Age *is* a heroic Age, albeit an *anti*-heroic Age, ushered in by DC Comics.

As an avid Superman collector, I was amazed that none of your debaters cited the most important issue starring Superman since his 1938 debut — *Superman* #233 (Jan 71). That momentous issue's cover features Neal Adams' Superman bursting free from green kryptonite chains, and a giant number "1" from the phrase "Number 1 Best-Selling Comics Magazine" served double duty, since it also was the first issue in a long series returning Superman to greatness and humanity. *Superman* #233 not only saw Clark Kent switching from his 33-year-old career as a newspaper reporter to a television news personality, but it also marked the end of kryptonite on Earth. (Kryptonite had become so common prior to that point that it seemed as if every corner drugstore must sell it.) Most importantly, *Superman* #233 set in motion the "Sand Superman" year-long storyline that shockingly depleted Superman's powers permanently by a full 50%! The 1970s Superman sought advice from philosopher I-Ching and actually questioned whether he was doing *too much* for Earth. The Guardians of the Universe actually held a trial to determine whether Superman was detrimental to humanity, since humans were becoming too reliant on him.

Was this a sign of the existence of a newly emerged Bronze Age?

The September 1970 *Superboy* (and other titles that month) contained a reader survey that posed the question, "How interested are you in reading about: a. Pollution; b. Black People; c. Space Flights; d. National Problems; e. City Problems; f. Sports; g. Hobbies; h. Romance; i. Astrology." DC Comics was obviously interested in relating to its readers' social awareness, and this new Bronze Age soon saw Lois Lane changing herself into an African-American woman to experience the prejudices and struggles that blacks face (*Lois Lane* #106, Nov 70) and Diana Prince giving up her Wonder Woman identity entirely for four full years (returning to costume in #203, Dec 72). How shocking that the top-selling comic-book hero of 1948 could abandon her costume for four entire years and lead plainclothes adventures; her return to costumed crime-fighting should certainly be a Bronze Age milestone!

Where else but in the anti-heroic 1970s would a comic like *Prez* (1973-1974), featuring the first teen president, even hope to see the light of day? While your panelists all mention Jack Kirby's leaving Marvel for DC as a defining moment, no one mentioned Kirby's long-running *Kamandi, the Last Boy on Earth* (1972-1978). Kirby's Kamandi featured the last human boy in a near-future post-apocalyptic Earth and addressed readers' concerns with environmental pollution, warfare, and the depletion of Earth's resources. If ages must be defined as heroic ages, Kamandi is yet another anti-hero.

Adams' *Green Lantern/Green Arrow* series from 1970 to 1972 has often been cited for its social relevance, delving into such issues as racism and drug abuse. Having the sidekick of a well-known hero like Green Arrow become a junkie was nothing less than humanizing heroes to the levels of everyday people.

Swamp Thing held his own title from 1972 to 1976, and, while Swamp Thing certainly didn't *look* like a traditional super-hero, his heart won empathy from readers who could relate to the

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social outcast, particularly if these readers' high-school buddies considered them comic-book geeks.

The Flash lost his wife, Iris, in *Flash* #275 (Aug 79), and, unlike Spider-Man's Gwen Stacy (who returned as a clone less than two years after her death), Iris stayed dead for the rest of that series' run. Gwen Stacy's death has long been seen as such a milestone only because her character was so visible as Peter Parker's girlfriend, while the actual death of the longer-enduring Flash's wife Iris is rarely remembered.

Such Marvel anti-heroes as The Punisher, Wolverine, and The New X-Men all deservedly belong to this Bronze Age, where being a hero is not all about the glory. The Bronze Age is more about personal victories and self-discovery than defeating the villain of the month. The Early Bronze Age includes Diana Prince's adventures without her Wonder Woman persona and Superman's humanization beginning in *Superman* #233. The Prime Bronze Age is reflected in the many offbeat, anti-heroic comics of the decade, such as *Prez*, *Swamp Thing*, *Tomb of Dracula*, and New X-Men. The End of the Bronze Age should be marked by the debut of the *New Teen Titans* in 1980, because at that point it was well known which of the many formulas of the try-out 1970s had worked. The Bronze Age ended when such successes of the 1970s as The New X-Men created imitators like The New Teen Titans and then The New Mutants, and anti-heroes like The Punisher and Wolverine became overexposed.

A new Age (perhaps the Copper Age) began with DC's *Crisis on Infinite Earths* and the subsequent relaunch of the *Man of Steel* in 1985-1986. How fitting that the Golden Age began with *Action* #1 (the debut of Superman), the Bronze Age began with the humanizing of Superman (*Superman* #233), and the latest, Copper, Age began with the reimagining of Superman and the DC universe.

Maggie: *I can't quite go along with your use of the term "anti-hero" to refer to some of the characters to which you refer.*

Dracula, Swamp Thing, sure. But Prez meant well, Kamandi wasn't doing Dark Things, and the new bunch of X-Men were also fighting Bad Things, not joining them. An anti-hero is a main character who lacks such heroic traits as courage, fortitude, and idealism.

SEEING EYE-TO-EYE WITH CCI

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I'd like to offer my comments and experiences as someone who attended this year's Comic-Con International: San Diego as a small-press publisher.

This was the eighth year I have exhibited at CCI under my WCG Comics imprint for my flagship book, *Rob Hanes Adventures*. Over the years, I have had booths both in the Independent Publishers Pavilion and the Small Press Area, and I was among those who had a table the year they launched the small-press area in 1993. And, with the exception of one or two years, I have attended every San Diego show since around 1984. (One of the years I missed was when I was married and spent my honeymoon during CCI — I guess that was bad planning on my part!) So I do have context for understanding how the show has evolved and changed over the years and can speak both as a fan and exhibitor.

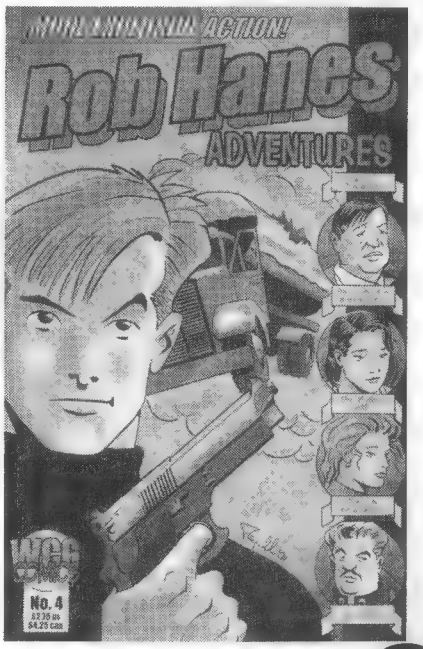
As anyone who has been there will tell you, the show is an exercise in sensory overload. It's no secret that the show has broadened significantly to encompass, not just comics, but, as its mission states, also "related popular art forms."

CCI is a big party that welcomes fans of all stripes: a show that initially celebrated just comics now encompasses films, animation, science fiction, fantasy, horror, toys, collectibles, *etc.*, and, of course, Japanese manga and anime, as well. Though many of these fields do have some connection to comics (even if in the most nominal way), the main connection among all these disparate genres is really the fan base (and, perhaps, the companies that own many of the properties). While the core fans of these diverse interests often have no interest in another area, there, nevertheless, is a great deal of overlap, and fans migrate freely back and forth from one interest to another. As a result, in addition to the requisite comic-book publishers and comic-book-market-related retailers, regular exhibitors at CCI now include major and small Hollywood studios and their films, major booksellers with fantasy and SF imprints, toy retailers, specialty comic-book publishers (including some from Japan and Europe), and even vendors who specialize in realistic sword and weapon reproductions.

The circus atmosphere is fun (especially with so many attendees dressed as their favorite characters or in gag costumes), and there admittedly is a sense of validation as a geek-fan to have so many like-minded people there together, with major entertainment corporations and celebrities sucking up to you. And there is an advantage to having simply everything together under one roof. My philosophy used to be that, even if only 10% of CCI's attendees visited my booth, 10% of 70,000 and more is certainly much more than 10% of a few thousand.

Still, one must wonder if there is a point of diminishing returns for such a large event.

Though there are definitely still plenty of people who love comics attending the show, I'm not sure whether the increase in attendance has led to a corresponding proportionate increase in the number of pure comic-book fans who are attending. As the diversity of exhibitors clearly



WHO ARE YOU AND WHO ARE YOU WITH?

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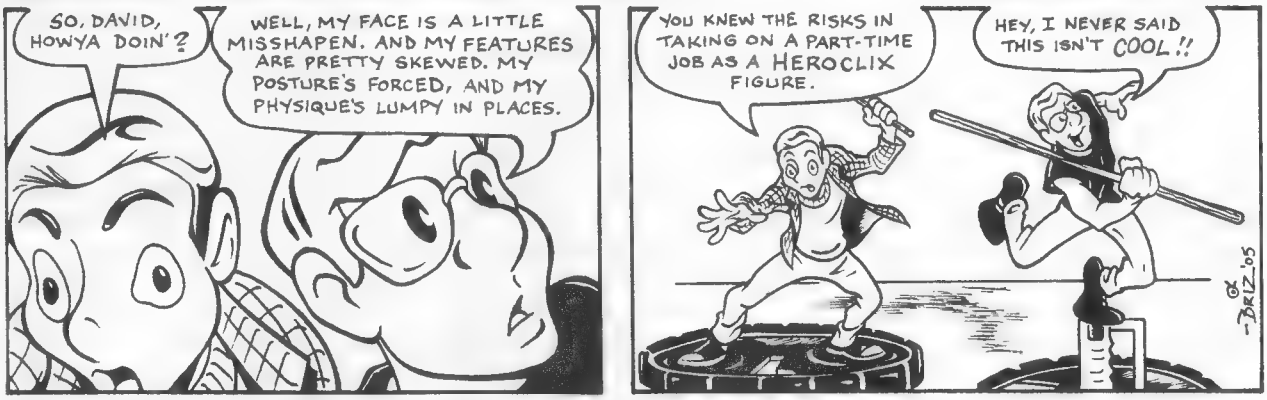

demonstrates, not everyone who now attends CCI is a comic-book fan. And, though CCI does its best to keep similar kinds of exhibitors together (including both the Small Press Area and the Independent Publishers Pavilion), given the number of exhibitors, the crowds, and the sheer size of the floor, I wonder whether people who are on the lookout for their favorite small-press creators and new, interesting comics can even get to see and find everything that might appeal to them.

To me, another signal of how much the show and the attendees have changed is the number of sketches I do. In past years, I used to receive numerous requests for sketches throughout the show; the past couple of years, only a handful. I know there probably is a variety of reasons for this decline. Chief among them, I am sure, is the fact that I am not a prominent cartoonist. In addition, younger and newer attendees also may think they will be charged for a sketch without realizing that getting a sketch from most people is relatively simple. But I also think it reflects a shift in the kinds of people attending CCI who are not there for comics or art.

I must admit that I also felt like a bit of a dinosaur at this year's show. As a long-time self-publisher who has spent most of his time under the radar (surfacing ever occasionally onto the radar), I remember that, "back in the day," there was a time when I knew nearly all of the self- and small-publishers around the hall — both professionally and, to some extent, mutually. Today, quite the reverse is true. I recall walking around both the small-press and independent pavilions and realizing that I was unfamiliar with many of the works and their creators. This likely is a reflection of the explosion of new and small-press publishers now out there and the great turnover of publishers that regularly occurs in the industry.

I also was struck by how many people — even among the small-press ranks — felt the need to diversify their product and to create a "brand." Many were also selling (or giving away) CDs, DVDs, T-shirts, *etc.*, and resorted to gimmicks to draw people to their booths by featuring giveaways, multi-media presentations, raffle opportunities, sexy costumed women, *etc.* Like an old curmudgeon, I like to think the quality of my work can speak for itself. But I know that at a show as large, colorful, and noisy as CCI, such approaches are necessary to break through the din. Hey, it's simply good marketing and salesmanship.

Fortunately, my core, ideal audience still found me: Many would walk by my booth, stop in their tracks, struck by the art on my table and display (usually because it reminded them of the classic adventure tradition I am trying to emulate), hear a little about my comic-book, *Rob Hanes Adventures*, and pick up an issue. Often, they would return on another day of the show to pick up the rest of the series, because they were enthusiastic at what they had read. Such experiences make it all worthwhile. It also was heartening to be found by longtime readers who came looking for me, though it also was disconcerting to hear others tell me that they had bought an issue years ago and didn't realize I was still around.

Regardless, it's not fair to criticize Comic-Con International for being successful and continuing to grow and evolve. I know that other conventions still exist that retain a smaller, community feeling and that CCI now fills a void that would be otherwise missing in the industry and creates a great sense of energy and buzz around comics. I am grateful that I continue to have an opportunity as a small-press publisher to exhibit at CCI and always enjoy meeting attendees, publishers, and creators who come from all over the country.

As for myself, the few times I had a chance to leave my booth, I attended great panels about Will Eisner, learned the exciting news about the new *Spirit* series (which excited me even more than the planned *Spirit* film), and bought cool comics and an original Frank Robbins *Johnny Hazard* daily.

I also returned from the convention serious about considering new ways to attract people to my booth next year without sacrificing my self-respect too much — or the integrity of my book.

I wonder if my wife would be willing to wear a costume next year.

DE-CLASSIFIED DOCUMENT

Scott Beal

I just finished the last issue of the *JLA: Classified* — "I Can't Believe It's Not the Justice League" arc, and there is something that I *really* can't believe. I can't believe that they let someone put this storyline out at the time it was released. Coming out after *Identity Crisis*, I was willing to believe it happened at a happier time for Ralph Dibny, a time before his dear Sue was killed. But running this series at the

same time as *DC Countdown* and its tie-ins requires almost a lobotomy to watch a walking, talking Ted Kord and a silly Max Lord without getting the creeps. I don't know if it was a problem with the creators getting the series done in time, but it should have been finished before *Countdown* was released. Does anyone out there have any info as to why this scheduling mistake was made?

Don't get me wrong: I loved the series; it was the timing that was screwed up. It's always great to see the absolute best and funniest incarnation of The League get back together again, especially as done by the creative team that made it happen to begin with. It will be interesting to see what these whackos do with Marvel's *Defenders*. Got that issue today but making myself wait to read it.

A bwah-ha-ha to all (with just a little shiver thrown in to honor the departed).

DITKO: UP AND ATOM

Joe Lenius
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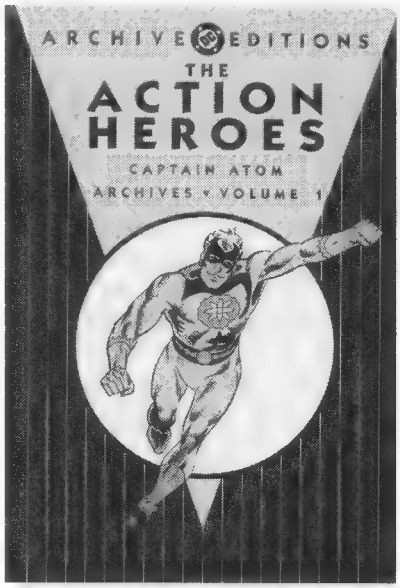
Mount Prospect, IL 60056

Timothy J. Wood would be well advised to review his *Retroviews* before submitting them. His recap of the Silver Age *Captain Atom* #78 (***CBG*** #1609, page 196) makes note that "what shines here is Steve Ditko's post-Spider-Man art."

I, too, think that Ditko produced some great work for Charlton's *Captain Atom*, but some of Ditko's Charlton art was drawn during the same period as art he did for Marvel. As noted by Wood, *Captain Atom* #78 was cover-dated December 1965. But Ditko's final issue of *Amazing Spider-Man* (#38) and Stan Lee's "hail and farewell to Sturdy Steve Ditko" message in Marvel titles sported cover dates of July 1966 — about seven months *after Captain Atom* #78.

By the way, if anyone is interested in those Ditko *Captain Atom* issues, I wholeheartedly recommend DC's *Action Hero Archives Volume 1*. With a suggested price of $49.95, but discounts down to around $30 fairly common, this is one cool book. My only caveat is that this *DC Archives* edition reprints only *Space Adventures* #33–#40



and #42, and *Captain Atom* #78–#82. Eliminated and left for hopeful future publication are *Captain Atom* #83–#89, including the Ditko Blue Beetle backup strips therein.

I'd previously heard that "D.C. Glanzman" was likely utilized by Ditko as a writer's pseudonym at Charlton, as Russ Maheras mentions in this month's *Oh, So?* (#1609, page 261). Ditko's proffered reasoning that "the general perception in the industry was that comic-book artists were not good professional writers" is likely correct.

In fact, the only credited artists-as-writers I can immediately recall from that same period are Jim Steranko (on *Nick Fury, Agent of S.H.I.E.L.D.*) and Neal Adams (who wrote various Deadman scripts in *Strange Adventures*, as well as *The Spectre* #4 and #5). However, I'm really curious as to why Ditko chose the "D.C. Glanzman" name. Since this is Steve Ditko we're talking about, I assume there must be a particular reason behind that usage.

Tim Wood: *I wrote the* ***Retroview*** *of the Captain Atom series, and the Friedrich error is mine and mine alone. It was simple carelessness: I had the comic right in front of me and I tried to check each issue against the online Comic Book Database. But I still got my Friedriches mixed up. I apologize and promise to do better next time.*

Guess I got distracted by the fun of reading the comics again and the challenge of summarizing and critiquing plots that mostly didn't exist.

FOUR BETTER OR FOUR WORSE

Jemir Johnson
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Bronx, NY 10475

When does fan dedication become blind dedication? Is there a difference? If there is, how can you tell?

I ask because of an interesting conversation I overheard months ago among three gentlemen in a comic-book shop (Jim Hanley's Universe near Union Square in New York City, to be exact). Before I continue, I should point out I'm one of those fans who went into the *Fantastic Four* movie not expecting much. Something about the movie (based on the previews and commercial spots I'd seen to that point) seemed — I don't know — rushed. That said (despite a few winces at certain lines of dialogue, stray "that could have been better" thoughts, and slight disappointment with the film's resolution), I came out feeling … "You know what? That was pretty good."

(I won't spoil it for those who haven't seen it yet. I should also point out that I've been disappointed with resolutions of certain films in the past, only to discover how smart and true to the plot they were with the passage of time and repeated viewing. So please don't read "disappointment" as a bridge to "bad" or "poorly executed.")

Would I recommend it to someone looking for a slick, fun, action movie with a family theme? No question.

Would I recommend it to someone looking for the second coming of *The Matrix*? That's a tough one. (And, no, I'm not unfairly comparing *F4* to *The Matrix*. I'm just using this as an extreme example to illustrate a point. Please read on.)

That brings me to the original thread of this letter.

Being that the previously mentioned conversation took place a few weeks before the *F4* movie hit theaters, the . . discussed topics included: plot outlines, what one of the three participants read on the 'Net about this actor, this director, *etc.*, as well as a range of related topics of variable interest to nosy ol' me. What really stuck out, however, was the declaration by one that, no matter what, he planned to see the movie more than a few times. His

friends (or they could have just been acquaintances) playfully ribbed him about such a practice. Note: He gave an actual number, but, since I'm working on paraphrased quotes and presumptions as it is, I'd rather not search my memory for a number that may or may not prove accurate in this day of almost-instant DVD and movies-on-demand releases. But, to me, supporting your favorite movies with your hard-earned cash is your right and privilege. Whether or not it's your *duty* — and I'm saying this for a reason — is debatable to some, a non-issue for others.

What really got me — and, in turn, fertilized the garden of thought behind this letter — was what he said he would do after that. Having not seen the movie, having no idea whether it was good, bad, or mediocre, but fueled by, as he said, a fondness for the characters and a desire to see sequels and more movies featuring comic-book properties, he would wholeheartedly recommend it to anyone and everyone he could in order to, and I paraphrase, "do his part." Huh?

The one thing I admire about longtime comic-book fans — of which I am one — is our passion and commitment to the craft and characters that helped mold us into devotees. And I realize we may be experiencing something of a renaissance as far as the successful translation of comic-book properties to other media goes. Love it, respect it, revel in it … it's an incredible thing.

But when we get to a point where we are ready to emphatically support something *minus a gauge of the finished products' quality*, are we helping the cause? When we train ourselves to adjust our standards to accept product that, in our hearts, we feel isn't up to par or as good as it could have been, do we help the cause? (And, no, I'm not talking about standards dictated by changes made to characters to fit the structure or flow of their "movie-verse." I mean overall execution, style, pacing, and such.) When we condition ourselves to watch movies with our "franchise-vision" on full blast, instead of expecting — demanding — a movie that tells a good, solid, story as if this is the *one chance* (even if it's not) to tell it: Do we help the cause? (Example: "Well, it wasn't great. The pacing kind of lacked and the plot holes were enormous. But at least they got the origin out of the way. The next one will be better.") When we refuse to acknowledge flaws in a film when defending it — or merits in a film when bashing it — do we help the cause?

My answer to all the hypotheticals above is no. I'm sure answers will vary.

Understand, I'm not suggesting we hold these movies to a standard above what we expect from *any* film. However, I wonder how thin the line between the Thomas Jane *Punisher* and Dolph Lundgren *Punisher* can become, if we give the suits behind a movie the impression that, if it has an established fan base, they can just put it out and we'll come. No multiple drafts … no waiting until the right talent becomes available … no taking the time to line everything up to the extent that they can. Just put it out … we'll come. We'll come and bring friends. We'll bring friends and recommend it "just because."

At this stage, we deserve quality over fan service from those who make the movies and from ourselves. At least, that's the version of my opinion I'm willing to give you. I'm saving the *really* good stuff for a sequel.

Have a good one.

IN MEMORIAM: JIM APARO

Lee Houston Jr.
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Houston, TX 77060

Jim Aparo was at his height creatively when I first started reading comic books in 1974. He was a consummate penciller, inker, and even letterer of his own work when time in the production schedule permitted, and I have been a fan of his work from the start of my reading history — and will remain so unto the end of my days.

His work on *Aquaman*, *Batman*, and *The Phantom Stranger* was always top-notch. A talent like his will be missed.

RELIVING RYAN

Ken Carson

While I miss seeing Paul Ryan's exemplary storytelling — a dying art — on a monthly DC or Marvel, I'm now thoroughly enjoying the best art of his career daily in *The Phantom* comic strip. The veteran artist, known for his work on *The Fantastic Four*, *Flash*, *Avengers*, and *Spider-Man*, recently took on the original costumed hero's newspaper adventures after establishing himself as a top artist on the foreign *Phantom* comic books.

DARK DAYS FOR DC

Bruce Bender
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Maggie, in your reply to my last letter, you said that I should hesitate before abandoning comics altogether.

Well, I'm not hesitating to sell my comics at all because I'm not frustrated with DC; instead, I'm disgusted with them, because I feel that DC is allowing bad writing to see print.

It's my opinion that this is happening so they can sell more comics over the short run. Instead, it's forced me out of DC forever, because this bad writing has permanently corrupted DC by corrupting Silver Age heroes like Barry Allen.

I can't read DC's Silver Age comics any more, and that lack of joy and disgust at the path DC is going down have forced me to sell my DCs. How can anyone defend this writing?

SEEING RED

Paul Dale Roberts
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Regarding *CBG* #1609: Enjoyed your feature on Red Sonja (page 18). Red Sonja is described as a survivor, and this is one of the many things that have attracted fans to this red-haired beauty.

I have always been attracted to Red Sonja because of the following: (1) She has inner and outer strength. (2) She takes no garbage from anyone. (3) She is a survivor and has managed to get out of horrendous situations. (4) She is gorgeous. (5) I love her scanty outfits; despite battles, she has managed not to carry any permanent scars; she maintains her perfect body. (6) She shows determination to get what she wants. (7) She is a leader. (8) She fights with excellence, a true warrior. She's the kind of woman any guy would want — except that, if a guy gets out of line, she would be able to retaliate with

deadly force, which would be kind of scary for the guy. Well, let me think this over; I don't know if I want a woman that strong.

I loved the Marvel comic books featuring Red Sonja and, when I heard Dynamite Entertainment was taking over the reins, I was as happy as a little boy in a candy store. They are doing a superb job with the story of Red Sonja. Robert E. Howard would be proud.

I enjoyed reading Beau Smith's column (page 44). I had the pleasure of interviewing Beau, and he's a real down-to-earth kind of guy. I laughed my butt off when I read the sequence in which he sent Stan Lee his high-school picture and Stan accidentally said that it was a goofy picture. That's hilarious!

For your "Crimes of Fashion" piece (page 100), I must agree those costumes shown in the beginning are *too* patriotic-looking. Captain America has the right kind of patriotic costume. The headwear was ridiculous, and I never could understand headwear that would restrict your field of vision. I have always thought that capes were stupid to wear after my experience as a kid in school. I would watch the *Batman* television series and go to school with a bath towel tied around my neck; it was my cape. Then, one day, the school bully grabbed my cape and swung me around and around and around and finally let me go, and I tumbled and fell on the hard pavement, scraping my knees. I had a hard time getting up because I was so dizzy. I learned never to wear a cape again. I still have nightmares about wearing a cape.

BOXING OUT

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Berkeley, CA 94702

When I first started collecting comics (back in 1966 during a lovely spring), there were no comics boxes, short or long, to consider. For me, a stack in the corner of my room served the bill. Ultimately, they needed to be contained in something handy, and, while I don't recall what means I used back then to keep them, in my parent's basement rec room, I kept them on handily appropriate shelves where I'd stack them bottom-edge down, spine out with small cardboard indicators for each title. Bagging them involved a three-day marathon in about 1973, when I purchased enough bags for my entire collection from the late Steven R. Johnson. I recall that by 1979 I was using, of all things, produce crates to hold them. By then, they were all individually bagged, and the crates were adequate to support them standing up on their edges fairly comfortably.

Nowadays, as a dealer-collector, I find shortboxes serve more than adequately for my needs. When one pushes toward 50 and beyond, why bother lifting huge longboxes of comics for inspection or what have you? Shortboxes are easier on the back, manageable, and fit nicely on shelving units. Regardless, over the past few years of keeping the inventory alive and vital through regular purchases, I've a mildly amusing history associated with the boxes and their designating numbers. Beginning in 2000 or so, I began to put most of the comics I had into shortboxes labeled SH01, 02, *etc.* The 'SH' stood for the shed where they had originated, and, initially, the only way to find a funnybook in that morass would be to look at the boxes and the alphabetized letters on the lids. One might say 'Bat-books' or another would say 'U-V' for titles beginning with those letters. Alas, to run a thriving comics sales business, I needed a more precise system to find, say, *Uncle Scrooge* #15 than looking under the box labeled "U-V" or "Dell Humor T-W." Each box was assiduously pored over, each comic assigned its grade and condition and organized in a spreadsheet database by box number, title, issue number, grade, odd notes, publisher, genre, and age (Silver, Bronze, *etc.*).

But "SH" is fairly straightforward, for "Shed." As time passed on and more collections were bought, new

FOR ART'S SAKE

by Chris Smigliano

designations were added for no more than personal amusement as well as practical needs of easy association of certain books with certain sellers. When a friend named Tyler sold his massive load of some 80+ short boxes to me, "TY" was as good a marker as any other. When I ended up retiring "TY," it was replaced by "NT" for "New Tyler," as other collections insinuated themselves into the boxes.

"LB" came next for "'Livonia Books," as a huge collection of 30 long boxes from a retiring dealer in Livonia, Mich., were shipped across country to me in California. The "LB" contained what proved to be the solid basis of my comics-selling career, as they were flush with quality Silver and Bronze Age comics.

Not all collections received their own box numbers, of course. One fellow sold me a long box of high-grade Silver for $1,000, while another sold me a swath of Silver for $650, but neither ever received special treatment. One pile of comics was designated "CR" for reasons that must remain proprietary and personal, but, when Vern somebody-or-other decided he wanted to move to Chicago to buy a new house, he was ready to relieve himself of his childhood fantasies and sold me the "VB" (Vern Books) lot of his '70s and '80s collection. Lee Hester of Lee's Comics on the San Francisco peninsula sold me a collection he'd recently bought and, given that it was a hefty amount of 80+ short boxes and more, drew my latest designation: "HP" for "Hester Purchase." It's a wild mix of Silver to present day; the lot continues to provide dividends for me, as sales mount in the Tokyodays Comic Garage each month.

The last two designations were simple enough; DNA Collectibles wanted out of the comics-selling biz, so two vanloads of about 150 short boxes later, I had the newest box ID: "DNA01, 02, *etc.* Rich with Disney, Gold Key, and Dell, every box was a joy to lift the lids to so as to see what treasures were hidden in their dusty environs. Most recently, another long-time fan finally had had it with collecting and sold me his collection of 40 long boxes. I labeled them "FG."

Currently in the garage, there is "SH," "NT," "TY" (only a few), "LB," "CR," "VB," "HP," "DNA," and "FG." Also present is "GN" (graphic novel) for such as well as trade-paperback collections. It all works, particularly as each comic is assigned its own box ID and via either scrawled notes in notepads carefully kept safe and available or online auction descriptions carefully noting the location of items for sale, I've got a pretty good location record.

Some wonder why I don't keep "like with like," putting all of, say, *Amazing Spider-Man* with others of the same title, or Superman in one place, or Silver Age in another. Absolutely impossible! As new collections are purchased and processed, to actually take the time to seed them in with their brethren by title, genre, or publisher, is impossible, given the time it would take. As new items are added to the inventory, they go into whatever handy box is available, even as their location is carefully noted and chronicled for locating in the future.

Were my storage space ever to be ransacked by thieves, the poor fellows would have to steal quite a lot to get any return on their theft investment. A short box in my garage could have *Amazing Spider-Man* #10 in it, pressed up against the first six issues of *Vext* or *Batman and the Outsiders*. As with the California Gold Rush, one would have to spend hours — or days — running through the more than 350 shortboxes to find the valuable ones. It's a built-in theft prevention system, not unlike not having all one's eggs in one basket. Besides, most higher-value books are kept in my home.

I have a good system and, now that I'm celebrating more than three years of online comics sales, I'm pleased to have developed a comfortable, albeit small business method and inventory system. It's a device that might even serve the serious collector, as well, because it always makes it interesting to rummage through any given box.

If one opens up box 'A', for instance, and it's full of *Action Comics* only, well — OK. But, if you open up a box and inside is *Ultimate Fantastic Four, Adventures into the Unknown, Magnus Robot Fighter, Little Archie, Pebbles and Bamm-Bamm*, or *House of Secrets*, it's a bit more unexpected and fun to slip into one's collection and find fun things to read. When it's all lined up like ducks in a row, it's certainly more organized, granted — but a lot less fun to pick through.

Maggie: *Actually, strict alphabetical order gets you a pretty eclectic lot all by itself:* ***A.R.M.*** *(Adventure);* ***Armadillo Comics*** *(Rip Off);* ***Armageddon*** *(All-New);* ***Armageddon Factor*** *(AC),* ***Armageddon: Inferno*** *(DC);* ***Armageddon: The Alien Agenda*** *(DC),* ***Armageddon 2001*** *(DC);* ***Armor*** *(Continuity);* ***Army & Navy*** *(Street & Smith),* ***etc.*** *Pretty varied, no?*

On the other hand, it takes hours, days, weeks, and more to maintain it …

ULTIMIZE AND ACCESSORIZE

John Coates
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Atlanta, GA 30342

Does anyone else notice that DC Comics seems to be in the midst of slowly "ultimizing" — as in Marvel Comics' alternative reality *Ultimate* line of books — its traditional DC universe and characters?

I'm speaking of this past spring's *Countdown*, the current *OMAC Project* and *Rann-Thanagar War* mini-series, and the prequels and tie-ins leading up to, and including, this fall's *Infinite Crisis* mini-series.

If so, and by not *ultimizing* a separate universe, and keeping their traditional universe and characters whole as Marvel did, is DC positioning its traditional DC universe as "For Mature Audiences Only"? Is the strategy to have the only accessible titles for kids and young teens be the *Adventure* line of books?

BETTER LATE THAN …

Tony Cianfaglione
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Halifax, Nova Scotia
CANADA B3L 1P1

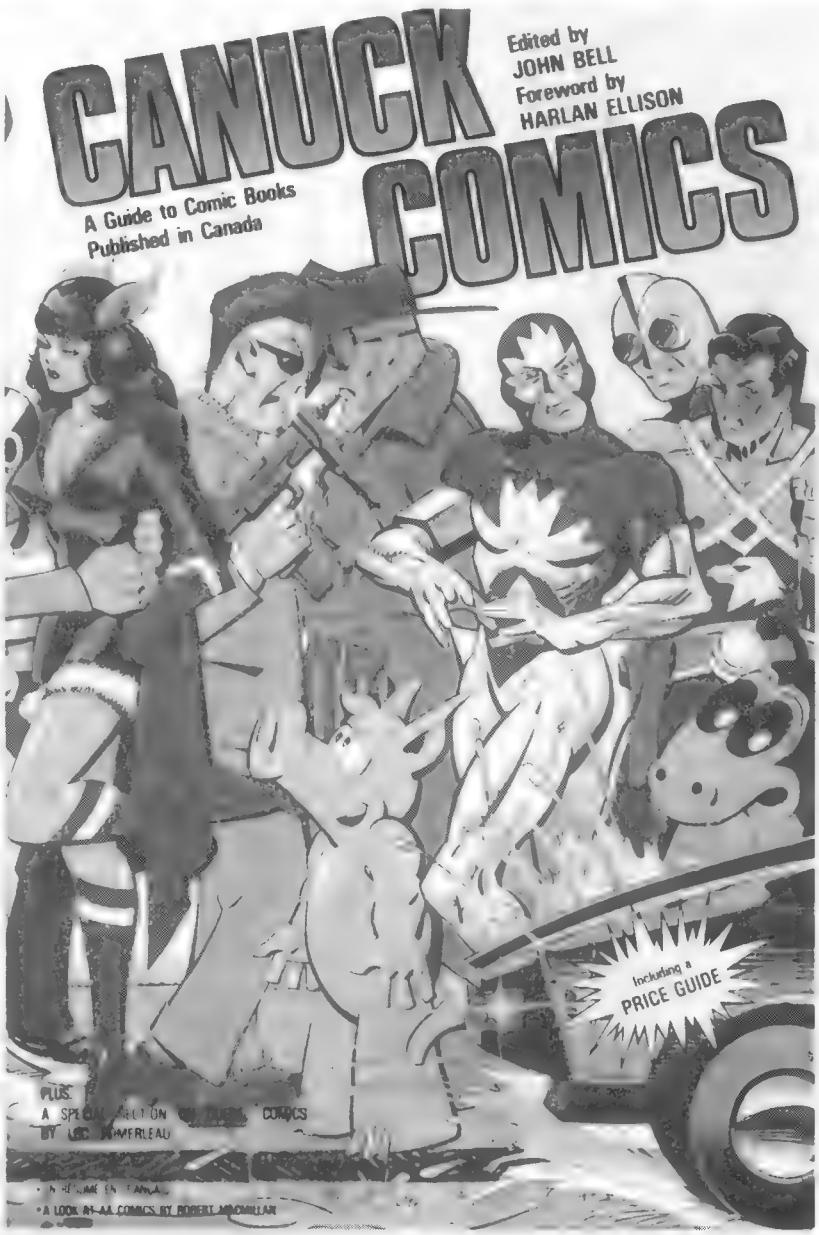
I have been meaning to follow up on a letter by Gary Watson published in *CBG* #1485 (May 3, 2002). Gary said he'd discovered *Slam Bang Comics* and *Triumph Comics* Post giveaways in his collection and was wondering about the other four issues that were mentioned in an ad in one of them. The issues he inquired about were *New Joke*,

Red Hot, Active, and *Dime Comics.* He may have to look northward across the 49th parallel, for his answer or possible clues to solving his query.

In 1939, the world was in a major conflict with Germany. Britain had declared war, and Canada, being part of the British Commonwealth, was drawn into the battle. To protect Canadian trade, the government passed legislation banning a number of items from being imported from the U.S., comic books among them. This created a captive market in Canada for publishing companies north of the border, and they thrived. Numerous companies expanded into the comics field with original art and stories, some atrociously written and drawn, but there were a lot of diamonds in the rough, as well. These were known as the Canadian Whites.

Bell Features, Anglo-American Comics, Educational Projects, Maple Leaf Publishing, F. E. Howard, and Superior Publications were some of the major players. Anglo-American entered into agreements with Fawcett Publications in the U.S. to use scripts sent to it to create drawn-in-Canada comics featuring such Fawcett characters as The Marvel Family, Captain Midnight, and Spy Smasher, as well as others like Freelance and Robin Hood — and titles like *Grand Slam, Three Aces,* and the joint *Grand Slam-Three Aces,* as well as *Whiz Comics, Captain Marvel,* and *Captain Marvel Jr.* These comics featured two-tone covers and black-and-white interiors. Maple Leaf came out with a variety of comics with names like *Better Comics, Bing Bang, Lucky,* and *Rocket Comics* with full-color covers and black-and-white interiors.

Undoubtedly, some of the most famous Canadian-produced comics were published by Bell Features. Bell's titles were *Active, Commando, Dime, Joke, Nelvana, Slam Bang, Speed Savage, Triumph,* and *Wow Comics,* among others. *Slam Bang* was published toward the end of the war and may have featured some U.S. material. As the war drew to a close and the barriers to international trade were dropped, the Canadian publishers found themselves, once again, competing with the more highly polished American



Among excellent references on Canadian comics is this 1986 book of information compiled by John Bell and others.

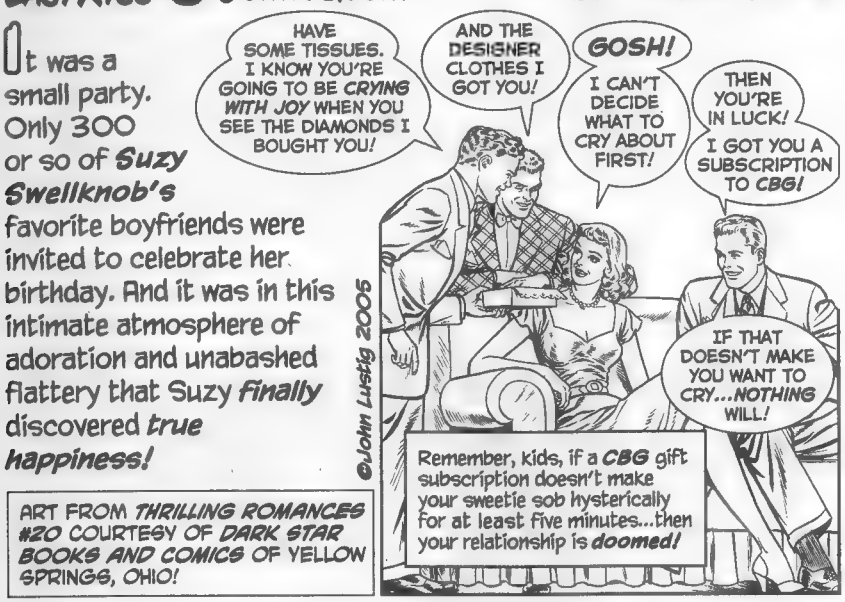
counterparts. Many simply couldn't compete, while others attempted to publish color comics in an attempt to survive.

It's possible Bell entered into an advertising agreement with Post Cereal at this time, since the titles mentioned by Gary Watson are mostly Bell Features titles. I am not familiar with *Red Hot,* and it may not be a Bell comic, and, instead, be a unique title.

Watson may want to try searching in Canada for issues to complete his collection, since it might be there that he'd have the best chance of obtaining them. Anyone wishing to read further on the Canadian Whites should check out John Bell's excellent *Canuck Comics* (Matrix Books, 1986) and *The Great Canadian Comic Books* by Michael Hirsh and Patrick Loubert (Nelvana Limited, 1971), as well as visiting the National Archives in Canada at *www.collections canada.ca/superheroes/index.html.*

I apologize for the lateness of this reply (almost three years later) but I put the issue aside for "a short while," fully intending on writing a reply but somehow continually getting sidetracked.

LastKissComics.com™ BY JOHN LUSTIG



ART FROM *THRILLING ROMANCES #20* COURTESY OF *DARK STAR BOOKS AND COMICS* OF YELLOW SPRINGS, OHIO!

REMEMBERING 'LEGENDS'

Herb Lichtenstein

I was pleased to see the short tribute to the late Howard Morris in *CBG* #1609 (page 258). He deserved to be cited for his animation voiceover work. Perhaps it's fitting that his death followed closely on the heels of Frank Gorshin's demise, because they worked together on a project of great interest to all comic-book geeks.

They both appeared in a pair of 1979 NBC television specials called *The Challenge* and *The Roast* under the umbrella title *Legends of the Superheroes*, which featured a bevy of DC characters. With the exception of stars Adam West and Burt Ward — 10 years past their *Batman* prime — anonymous nonentities played the rest of the heroes. In contrast, many of the villains were portrayed by established comedians of the era. In addition to Gorshin reprising his Riddler, there were Charlie (Sinestro) Callas, Jeff (Weather Wizard) Altman, *etc.* Howie Morris, under prosthetic makeup, was a terrific-looking and -acting Dr. Sivana. While it was disconcerting to listen to Sinestro making goofy noises and Weather Wizard pausing for rim shots and canned laughs, Howie's Sivana was much more effective. To be sure, Morris was as over-the-top as anyone, but, because the original Fawcett characters were more cartoony and whimsical than those in the DC stable, his performance was appropriate.

The tone of those programs was fatally camp, the script and direction eye-rolling, the effects cheesy, the acting largely embarrassing — and none of that mattered. For Boomers who were hungry for *any* live-action representations of super-heroes, the shows were a bonanza. Sol Harrison was the DC consultant, the costumes were admirably accurate, and almost every major and minor character was aboard. Who ever thought we'd get to see second-tier heroes like Black Canary, Huntress, or Hawkman on TV? Before *Superman — The Movie* arrived to change all the rules, programs like this were all we had.

If I may segue: Conventions are threatening crackdowns on bootlegs. I have contempt for greedy fans who create and feed the market for features taped off multiplex screens. I would propose three exceptions to a bootleg ban:

* Original-source TV shows and features that will never be rerun or re-released.

* Series and features that will never get an authorized video or DVD release.

* Pilots, series, or features that will never be released in the first place.

I'm indebted to the fan who may have taped *Legends of the Superheroes* on some primitive, top-loading VCR or Betamax so I can have this historical artifact. I'm glad there are people who sneaked prints of the live-action *Justice League* TV pilot and Corman's *Fantastic Four* feature out of their respective studios, so I could witness their awfulness firsthand.

Maggie: *There are debates back and forth about copyright concerning videos, thanks to studios' withholding items (and thanks to aficionados' being the sources, decades later, of "lost" films, books, etc.).*

But, especially since we see increasing numbers of unaired pilots popping up on legitimate, copyrighted DVDs, it may be assuming a bit much to think that they'll never be released just because they haven't been so far.

And the convention situation is a different matter, because, in those cases, people are making a commercial enterprise out of marketing the material.

YEAR IN REVIEW

Kenneth Bull

I recently returned home after being deployed in Afghanistan for a year. I finally caught up on reading all of the comics I missed while I was away. My wife was great in picking them up for me while I was gone. The guys at Last Sanctuary were great in helping her out, as well. So now I would like to share some thoughts on some of the comics I liked the most:

Identity Crisis was very good. I couldn't believe those characters were killed and I don't really like the idea of what all the villains know. We'll have to see where *Infinite Crisis* goes. Should be good.

I really liked the first two parts of the *JLA* story "Pain of the Gods." The Superman and Flash stories were very emotional, but it was not carried over to the other chapters of the story.

I didn't like the "Sins Past" storyline in *Amazing Spider-Man*. I couldn't envision any scenario where Gwen would have had been involved that way with Norman Osborn voluntarily.

New Avengers is very good. I was glad to see Spider-Woman back. I will be reading to see what her agenda is for joining the team.

Astonishing X-Men is great, as well. Colossus is back! That was nice to see. I like Piotr and want to see if he gets

back with Kitty.

"War Games" was a good Batman storyline. It shows the Gotham City Police Department as inept, though. It also seemed as if Batman should have recognized that it was a scenario of his own that was taking place.

I was surprised at how many Avengers were killed in "Avengers Disassembled." We'll see how many come back after *House of M* is finished.

Those were the highlights for me in the year I was gone. I was in Heaven reading all of these comics and not having to wait a month to see what was going to happen next.

Here is hoping that this next year can keep up the good work with all the good comics. I can't wait to see what happens! Also, keep up the good work with *CBG*!

A MAN OF INFANTINO TALENTS

Jeff Dyer
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I read with disappointment about the lack of attendance at a comics convention panel for Carmine Infantino. I remembered with fondness the many great *Flash* comics I've read that he drew. Apparently, he was introduced at the show by Vanguard Productions, the company that has published his autobiography, *The Amazing World of Carmine Infantino*. So I e-mailed J. David Spurlock of Vanguard, wondering if I might get an Infantino Flash sketch and autograph.

He informed me that I could purchase a hardcover edition of *The Amazing World of Carmine Infantino* and get a Flash sketch included in the book. He made it clear that the fine people at All-Star Auctions are Infantino's exclusive art dealers and that Vanguard was only involved when it came to the artist's autobiography, which he recently agreed to do some sketches in, as a special book promotion.

Needless to say, I was thrilled with this possibility, since I've never met Infantino and would love a sketch. So I paid my money, and a few weeks later a wonderful hardcover book was mailed to my doorstep with a truly amazing sketch of The Flash running! The book is now proudly displayed in my comics room. The book itself is also great, filled with interviews and spectacular art.

I'd like to thank them for this wonderful item that will be treasured in my collection forever. And thank you, Mr. Infantino, for many years of splendid comic books!

Maggie: *The fine people at All-Star Auctions are Joe and Nadia Mannarino,* ***allstarauctions@allstarauc.com.***

PRESSING AHEAD

Martin R. Oakley

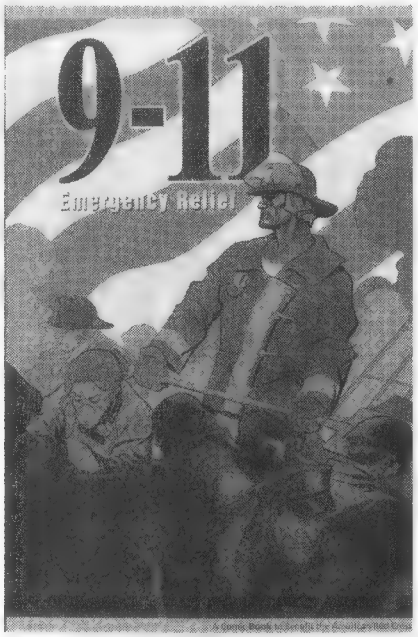
I've sat back and watched this fine industry of ours for the past eight years. I've watched as things have gone from bad to worse and back again to good. Yet, even now, I watch, as things from various companies once again head downward into darkness and angst. But that's not really my complaint.

What is happening today is something new to the industry. "Small press" is no longer a vulgar phrase among even the professionals. Independent studios seem to be all the rage. Yet we are still seeing the recycled stories of old told over and over again with different characters and setups, yet the same plotlines from even the '70s and '80s coming to life in our hands, Web-and-digitally pressed into these books in wonderful CMYK format.

Small press used to be a small movement involving a few people who decided to make a name for themselves by putting out a book with no budget that, in the '80s, was probably badly mimeographed. Now, with the onset of Kinko's and affordable printer-fax-scanner-copiers, more and more people are attempting to join this movement that seems to want to sweep the industry out of its doldrums.

What better time than 2006 for these small-press creators to band together and help each other's books? Perhaps starting a movement? Perhaps even making the larger companies take more notice about what's coming out from these "amateurs"?

Nearly four years ago (as I write this), the industry banded together to celebrate the heroism that took place on 9/11 and the following months. Publisher lines were broken



temporarily so that we could put money toward these families without fathers or mothers. Never before had I seen such unity among comics people and publishers. Then it all ... stopped.

Marvel published a *New Avengers/Fantastic Four* crossover for our troops but apparently didn't think that the production values had to be as good as a normal issue of *New Avengers*.

What else? I don't know.

But there are small-press creators out there who have done their own tributes. And now some of these small-press creators wish to join in some part of a "movement," if you will, that would provide them with the training and networking they need to become something in this industry.

Somewhere, somehow, these creators will finally band together. There is a call for revolution of a sort. Can you hear it coming? An independent revolution.

A LEAGUE OF THEIR OWN

Amy Jaeger
Via ***CBGXtra.com***

I have a soon-to-be stepson who is 10 and a huge fan of the Justice League action figures. He asks question after question about them, some of which I can answer on the spot, but with others I try to distract his attention onto something else, as I have no clue what to tell him. So here are a few questions I

would love to have some help answering. Thanks!

How many people are in The Justice League?

Who are they and what are their powers?

Who do you think is the most "powerful" in The Justice League?

Mr. Silver Age: *I feel your pain. I've had a raft of nephews who have played with my big box of action figures over the years, and they love to pull out two random ones and ask if they are heroes or villains, and which would beat the other in a fight. And none of the answers supplied by their dozen other aunts or uncles suffices, because I am the expert and must be tracked down anywhere in the house to get an answer* ***now****!*

My attempts at politically correct answers like, "He can be whatever you want" or, "Each would win in his own title," don't do the job. So I'm called upon to put Scarlet Witch on one side or the other and decide if she could beat Batman. It often depends on my mood (and what it appears is going to be the most satisfying answer).

But to your questions:

How many people are in The Justice League? It depends on the version you're looking at. The original 1960s JLA started with Superman, Batman, Flash, Green Lantern, Wonder Woman, Aquaman, and Martian Manhunter. They quickly added Green Arrow, then Atom and Hawkman. Others later followed, then some left, and pretty soon it was hard to keep track. The most recent comic-book version started with the above seven minus Martian Manhunter and plus Plastic Man. The current cartoon version on Saturday night on Cartoon Network is called ***Justice League Unlimited****, because it uses virtually any DC hero as part of the team, many of whom have never been in a comic-book version of the team.*

Who are they and what are their powers? DC's official website has all that info: ***www.dccomics.com/secret_files****.*

Who do you think is the most "powerful" in the Justice League? Whoever's name is in the title. Seriously, Snapper Carr could take down Darkseid in ***Snapper Carr's Comics & Stories****. But, after that, Superman generally gets the nod, because he's got a raft of powers and his heart is pure. Wonder Woman is right up there but loses points for being a girl, and Martian Manhunter has most of Superman's powers plus lots of other cool ones (telepathy, invisibility, shape-changing). Those would be the heavy hitters. Batman sometimes gets included because he's sneaky and plays outside the rules. But, nah, that's not enough.*

I hope this helps you get in solid with your stepson!

Brent: *You can also read more about* ***Justice League Unlimited*** *— or, at least, Dwayne McDuffie's role in writing it, in* ***CBG*** *#1610 (page 32, article by Captain Comics himself)! And I'm surprised, Craig, that you didn't take this opportunity to plug* ***Baby Boomer Comics****, which includes several fine columns on various Justice League members.*

VARIANT-HAPPY

David Loesch

I hadn't picked up a copy of ***CBG*** for years until #1609. I picked it up because of a discussion I got into with another collector in a comic shop who subscribes to ***CBG***. He told me that answers to my questions about variants are to be found monthly in ***CBG***. I caught the variant bug several years ago: I was trying to reconcile whether to collect the newsstand vs. the direct editions, when I decided to just collect both. Since then, I have actively sought as many variants as I could find.

I enjoyed your column on Marvel "Whitmans" immensely (page 38). Thanks for clarifying their origin. I remember seeing bagged comics for sale in toy stores about 30 years ago but I didn't know how they fit into the scheme of things. Before reading your article, I thought that the Whitmans were direct editions and that all direct editions were sent to comic shops to prevent their return as unsold books to the distributor for refund. You didn't mention annuals in your article. Do you know if there were any annuals that were special-market editions, or did the Diamond symbol annuals begin after June 1979? I was wondering, in particular, if *Amazing Spider-Man Annual* #11 or #12 had such variants.

Besides the DC Whitman article in ***CBG*** #1604 (page 122), can you tell me which ***CBG*** issues had articles about variants? Among the variants that I'd like to read about — and ***CBG*** may have already done articles about these that I'm not yet aware of — are Canadian single-price variants, British variants, Mark Jewelers variants, and newsstand variants. I've seen a copy of the *Duncan McAlpine Price Guide* that lists all the British cover price variants, but to the best of my knowledge the others are not well documented.

I have some questions for you about the last two categories, however. I am having trouble pinning down exactly which issues were printed as Mark Jeweler variants. Has there ever been an article on these? Due to a limited budget, I have restricted my collection to the Spider-Man and Daredevil titles. There are some newsstand editions that I just can't find and was wondering if they were ever made. For all of these Silver to Bronze Age books that I have questions about, there was more than one edition that was available for that particular month. There was a regular and enhanced version that month, but I was able to find only one version as a newsstand edition. These are the issues that I am referring to:

Amazing Spider-Man: #388 (Apr 94, yellow title logo non-foil $2.25 cover price), a newsstand edition was available for the foil edition; #390 (Jun 94, white cover $1.50 cover price), a newsstand edition was available for the gold-ink cover edition; #394 (Oct 94, non-foil $1.50 cover price), a newsstand edition was available for the foil edition; #400 (Apr 95, non-embossed $2.95 cover price), a newsstand edition was available for the embossed edition.

Daredevil: #-1 (minus 1, Jul 97) I found newsstands for all the other minus-one issues except this one; #321 (Oct 93, non-glow-in-the-dark cover $1.25 cover price), a newsstand edition was available for the glow cover; #350 (Mar 96, gold title logo $3.50 cover price), a newsstand edition was available for the yellow-title logo cover; the 1997 annual (with Deadpool), the UPC box is on the back of this book so cover scans don't help much.

Spectacular Spider-Man: #195 (Dec 92, bar-code bagged), a newsstand edition was available for the non-bagged edition; #217 (Oct 94, non-foil $1.50 cover price), a newsstand edition was available for the foil edition; #223 (Apr 95, non-die-cut $2.50 cover price), a newsstand edition was available for the

regular edition; #225 (Jun 95, holodisc $3.95 cover price), a newsstand edition was available for the regular edition; #229 (Oct 95, acetate $3.95 cover price), a newsstand edition was available for the regular edition; #231 (Feb 96, alternate white cover, bagged), I have an alternate white-cover bagged edition of *Amazing Spider-Man* #408 (Feb 96), but not this issue.

Sensational Spider-Man: #1 (Feb 96, alternate white cover, bagged), I have an alternate white-cover bagged edition of *Amazing Spider-Man* #408, but not this issue; #11 (Dec 96, bagged), a newsstand edition was available for the non-bagged edition.

Spider-Man: #46 (May 94, non-silver $1.95 cover price), a newsstand edition was available for the regular edition; #50 (Sep 94, non-holo $2.50 cover price), a newsstand edition was available for the regular edition; #51 (Oct 94, non-foil $1.95 cover price), a newsstand edition was available for the foil edition; #57 (Apr 95, non-die-cut $2.50 cover price), a newsstand edition was available for the die-cut edition; #65 (Feb 96, alternate white cover, bagged).

Spider-Man: #98 (Nov 98, fallen cover), a newsstand edition was available for the swinging Spider-Man cover edition.

Web of Spider-Man: #106 (Nov 93, bagged), a newsstand edition was available for the regular edition; #113 (Jun 94, orange $1.50 cover price), a newsstand edition was available for the green-cover edition; #117 (Oct 94, orange non-foil $1.50 cover price), a newsstand edition was available for the foil edition; #119 (Dec 94, bagged), a newsstand edition was available for the regular edition; #125 (Jun 95, holo), a newsstand edition was available for the regular edition; #130 — does this book exist at all? Mile High has it listed on its site and insists it exists, but I've never seen one direct or newsstand, and no price guide lists it.

I have some questions about recent newsstand editions, also. The current newsstand market seems to be very fragile. It appears that the publishers are reluctant to ship titles that do not have a proven fan base. Do you know with what issue these titles began to appear on the newsstand?:

There's no indication that the comics were bagged in this ad appearing on the inside front cover of* Popeye the Sailor *#162, dated 1981 (though the copyrights on the "display" copies are all copyright 1980).

Ultimate Spider-Man: The earliest newsstand issue I could find was #9 (Jul 01) and have heard of nothing earlier. Was the Super Special distributed to the newsstand outlets? I believe only Borders and Waldenbooks carry this title as a newsstand edition.

Marvel Knights Spider-Man: The earliest newsstand issue I was able to find was #11 (Apr 05). I have spoken to collectors who tell me that they have #10 (Mar 05) but I have heard of nothing earlier.

By the way, I found two special-market editions in my collection that were not mentioned in your listing. They are *Peter Parker, The Spectacular Spider-Man* #13 (Dec 77) and *Daredevil* #147 (Jul 77).

They both have the large diamond on their covers, but I don't remember if they have a barcode. I could check if you like. I sent an e-mail to Nick Pope about them some months back but never received a reply.

Maggie: *We have no evidence that there was a #130 for* ***The Web of Spider-Man****. Could some price guide or other be inserting the information as a copyright check of some sort?*

We have a 35¢ variant of the ***Daredevil*** *#147 listed.*

Miscellaneous thoughts, including:

Do you suffer from P.A.D.?

by PETER DAVID

"Oh, Da! It's the moon!"

There are certain rides at Disney World where, if you don't go on them while you're there, you just don't feel like you've actually visited The Magic Kingdom. (Although your next month's credit-card bill will likely confirm that you did.) It's different rides for different folks. In my case, it's always been the Peter Pan ride … voyaging in a two-person pirate ship high over a scale model of night-time London and journeying into and through Neverland with its pirates, mermaids, and Indians.

"Stars," she whispered in astonishment. And then, as we went higher, she suddenly pointed and gasped in delirious joy, "It's the *moon*!"

As it happens, it was also the favorite ride of a woman named Carol Kalish. Carol was many things to me. My former boss. My mentor. My friend. And, in a Peter Pan-ish way, she never truly grew up and grew old, because she died unexpectedly at the age of 38, 14 years ago this September.

So I was very interested in how her namesake — my 2-and-a-half-year-old daughter, Caroline — would react on her first excursion on that same ride during a recent vacation.

As we stood in line, I pointed at the passing pirate ships and told Caroline we were going to fly. "Fly?" she said uncertainly. "Fly in ships?" She wasn't sanguine about it at all. When we clambered into the vessel (my wife, Kathleen, and my older daughter, Ariel, having gone on ahead) Caroline clutched tightly and nervously to the lap bar that settled on us. Her eyes went wide as we moved forward, up, and then appeared to be hurtling into thin air. (Naturally, she didn't look up to see that we were being carried on an overhead track.)

"See, Caroline? We're flying," I told her, and pointed at the "night sky" over London. "See? There's the stars. And there's the city, way down there!"

"Stars," she whispered in astonishment. And then, as we went higher, she suddenly pointed and gasped in delirious joy, "It's the *moon*!"

Sure enough, just to our left was a large full moon. The silhouettes of Peter, Wendy, *et al.*, were moving across it as it turned. I wrapped my arm around Caroline just to keep her anchored. And she stretched out her little fingers, desperate to touch the glowing lunar orb, not quite succeeding.

Completely enthralled in Disney magic, she cried out, "Oh, Da! *It's the moon!*"

She watched the rest of Neverland with amazement. And, although there were any number of rides and character greetings she enjoyed, that was the one moment in the park where she was totally swept away by pure fantasy-made-real. For a few seconds, one little girl sailed through the stars in a pirate ship and came just that close to touching the moon.

If Carol was watching through her eyes, I think she liked what she saw.

OK, see, this is why I don't attend PTA meetings …

Our local school district is having serious problems: A pathetic voter turnout of barely 25% (among other things) resulted in the school budget being voted down. By state law, the school board has to implement an austerity budget that calls for the discontinuation of extracurricular activities including all sports, music, theater, art — everything, really.

So local groups have been cropping up that are attempting to develop fund-raising activities to cover the difference. Well, recently, a meeting was called at the local high school for a group that was seeking to raise money

specifically to cover music, theater, and art. Kathleen, my wife, had gone to previous meetings dedicated to saving sports, and I was hoping she would go to this one, as well. But she didn't feel up to it, so, against my better judgment, I went.

With key members of the school board as well as local politicians up on the stage and a fairly decent turn-out of parents, there was lots of talk about things parents could do to raise money and students could do to raise money and more things parents could do and more things students could do and about how absolutely everyone had to pull together for the kids.

Then they started taking questions.

Ten, 15, maybe 20 questions were asked in relative silence, as the people on the stage fielded them.

And then I raised my hand. And they brought the mike to me, and I said, "I can't help but think that what we've basically got here is a business that's in trouble. A business that we — the consumers — are being asked to help shore up. And what occurs to me is that, in the corporate world, on some occasions when a business is in trouble, the management — which is you — approaches the various unions in their employ and ask them to pitch in to see them through difficult economic times. Everyone contributes to the greater good. So what I'm wondering is — following that business model — has anyone here approached any of the unions and asked for rollbacks or givebacks in the spirit of everyone pitching to help the students?"

And suddenly the place was alive with thunderous applause and shouts of, "Yes! Yeah!" And the organizing guy started telling me why this was a terrible idea, and the superintendent of schools was telling me why this was a terrible idea, and the head of the local teachers' union, *he* was explaining why it was a terrible idea …

Understand: I think teachers are underpaid. When one of my kids was in kindergarten, I came in to lecture about making comics. After 40 minutes, I felt as if I'd been running a marathon, and, when I staggered home, I was convinced that however much they were paying teachers, it wasn't enough.

Nevertheless, from a business-model point of view, it seemed a reasonable question. Instead, it touched off a small hailstorm of hostility from the parents and defensiveness from the school people.

So when I got home, I said to Kath, "From now on, *you* go to these kinds of meetings. At least *you* don't nearly start riots."

Wow. Madrox would make a cool movie.

I've come to this conclusion after having taken Ariel to see *Sky High*. There's a character in there named Penny who basically has the same power as Madrox: to split into replicas of herself. It's used to hilarious effect in the film, since she serves as the entire cheerleading squad of the high school.

It's a fun film, by the way, including the brilliant casting of Lynda Carter as the school principal. That's actually what I would have liked to see: The entire faculty cast with actors who have played super-heroes: Adam West, Van Williams, Lou Ferrigno, Dean Cain. But, if it could be only one, I'd settle for Wonder Woman. The end of the film was fairly foreseeable, but overall it was a pleasant enough addition to the growing body of films that are super-hero-related but not comic-book-related.

Great. I'm a disease.

So I had the TV on just for background noise while I was working, and suddenly some TV doctor came on and started talking about how — if you feel tingling or heaviness in your legs — you may have peripheral artery disease, or P.A.D.

That got my attention. I looked up and watched in annoyance, as the doctor proceeded to tell me everything you can and should do (including, of course, buying a particular product) in order to combat the terrible hazard that is P.A.D.

And there are my initials all over the commercial. "Beware of P.A.D." "Know the early warning signs so you can avoid P.A.D." "P.A.D., the silent killer."

At least it's not something that requires a rectal exam to detect. "Make sure your doctor sticks his finger up your butt to see if there's any warning signs of P.A.D. in there."

That's actually what I would have liked to see: The entire faculty cast with actors who have played super-heroes.

Don't have a cow, man ...

A Kenyan city councilman has offered 40 goats and 20 cows to Bill Clinton in exchange for Chelsea's hand in marriage.

Hey, don't laugh. I have four daughters, and I very much doubt I'm going to get an offer anywhere *near* as good for them. "Mr. David, I'd like to ask you for the hand of your daughter (Shana/ Gwen/ Ariel/ Caroline) in marriage." And if I say, "Yeah? How many goats we talking about? How many cows?" the guy'll probably just give me a weird look while the daughter in question rolls her eyes and tells her intended, "Just ignore him. I *told* you he'd be like this."

I'll bet I don't get any livestock at all. The guy'll just say, "Don't have a cow, man," and think it's all a joke, and I'll be lucky if I wind up with a coupon for a free Big Mac. Plus I have to pay for the wedding, to boot.

Anyone have that Kenyan guy's phone number? I wonder if he's the one who's been writing to me about trying to get $5 million into the country if I just give him my bank-account info.

I wasn't sanguine about the tight connection but was assured when I made the reservation that their on-time record practically assured I'd make it.

Singing the blues ...

I've flown Jetblue any number of times and had no problem. So it was startling that my return from Comic-Con International: San Diego was as much of a fiasco as it was, especially considering that I was lied to by virtually every Jetblue employee that I encountered.

I was slated to leave at noon from San Diego, get into JFK at 8:30 p.m., and connect to an Orlando flight at 9:10 p.m. I wasn't sanguine about the tight connection but was assured when I made the reservation that their on-time record practically assured I'd make it.

So we sat on the runway at San Diego for a solid hour, and, as I watched time erode, the flight attendant assured me that they'd hold the connecting flight.

Riiiiight.

Well, thanks to reroutes to take us around bad weather, we wound up flying waaaay out of our way and had to refuel in Buffalo. So the flight attendant came up to me and told me, at 10:10 p.m., that JFK was way behind in its flights taking off, and the plane would very likely still be there. (Unbeknownst to me, the flight from JFK to Orlando had taken off at 10:05.)

So, as we approached JFK at 11:10, the same stewardess came to me and told me apologetically that the chances were "very slim" that the connecting flight would still be there (since it had departed 65 minutes earlier, "very slim" was a generous assessment, at best.) However, she assured me, "If the plane is gone, we'll put you up in a hotel for the night."

Riiiiight.

"And there will be a gate agent right at the gate to give you all the information you'll need."

Riiiiight.

So I got off the plane at 11:30 p.m. No gate agent, no info. I'm told to go to the customer service desk. I'm waiting behind a guy going to Burlington, Vt., who's told that his plane is about to leave but, if he runs, he can still catch it. Off he runs. They tell me about the already-departed flight and book me on the 7:05 a.m. flight, telling me I have an aisle seat in the front of the plane. I'm supposed to go down to the main office in baggage claim where I'll be sent to a hotel.

I pass the angry Vermont passenger, who got to watch the door close as he sprinted toward it. So he wasn't in much of a good mood, either.

In the main office, they give me a piece of paper with a code number and tell me to go to a nearby hotel. "We've called ahead; your room will be all ready; and we'll be paying for it."

Riiiiight.

So I took a cab over to the hotel, my "Fantastic Four" T-shirt now soaked through from perspiration. I got there, and the desk clerk had no idea what I was talking about. Jetblue hadn't called; they had no vouchers left with this hotel to comp passengers; and the hotel didn't have any rooms available, anyway. They were booked solid. Absolutely no rooms available.

As I was standing there trying to figure out what to do, the desk clerk asked me if I'd seen the FF film. Yes, I had. I asked him if he was a comics fan. "Huge fan," he said. I stuck out my hand and said, "Hi. I'm Peter David. I wrote The Hulk for 12 years."

Ten minutes later, I had a room. So that was something. But I had to pay for it myself.

Later that morning, I returned to JFK, where I discovered that my ticket had been transmuted from an aisle seat in the front to a middle seat in the back. By this point, I was too exhausted to care.

Jetblue will be hearing from me. Oh, yes.

PETER DAVID, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at **www.peterdavid.net**!

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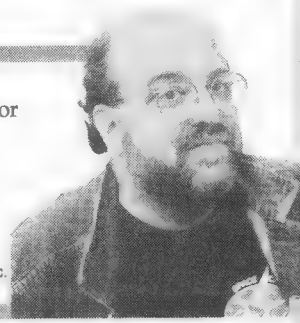

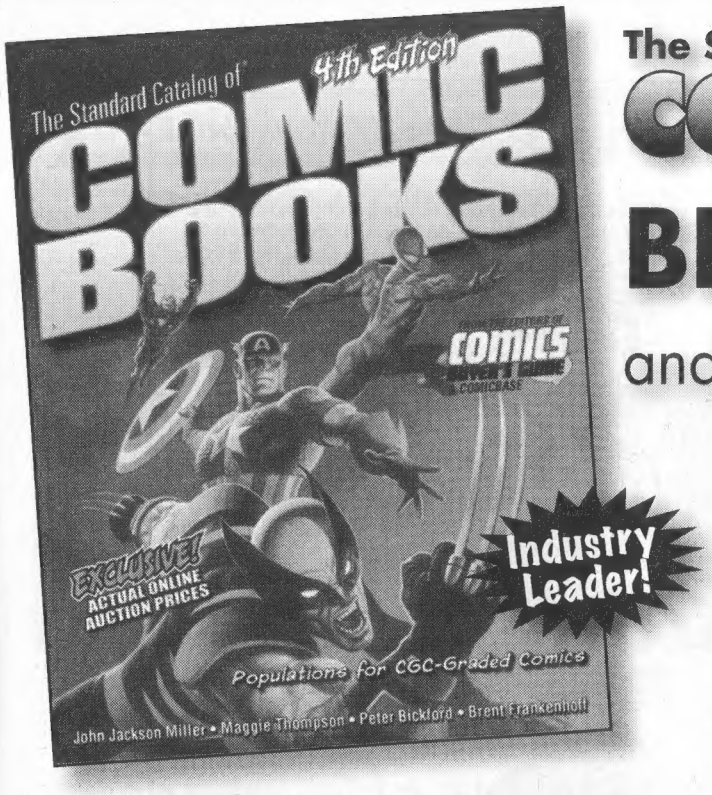

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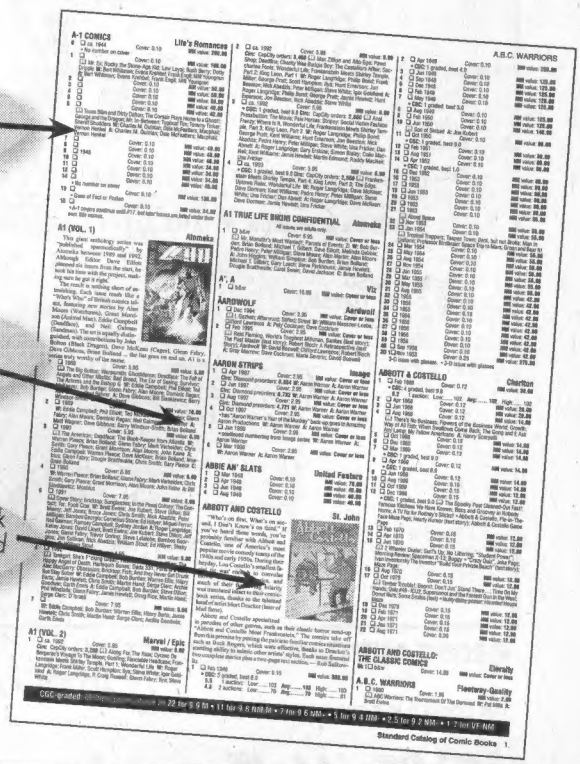

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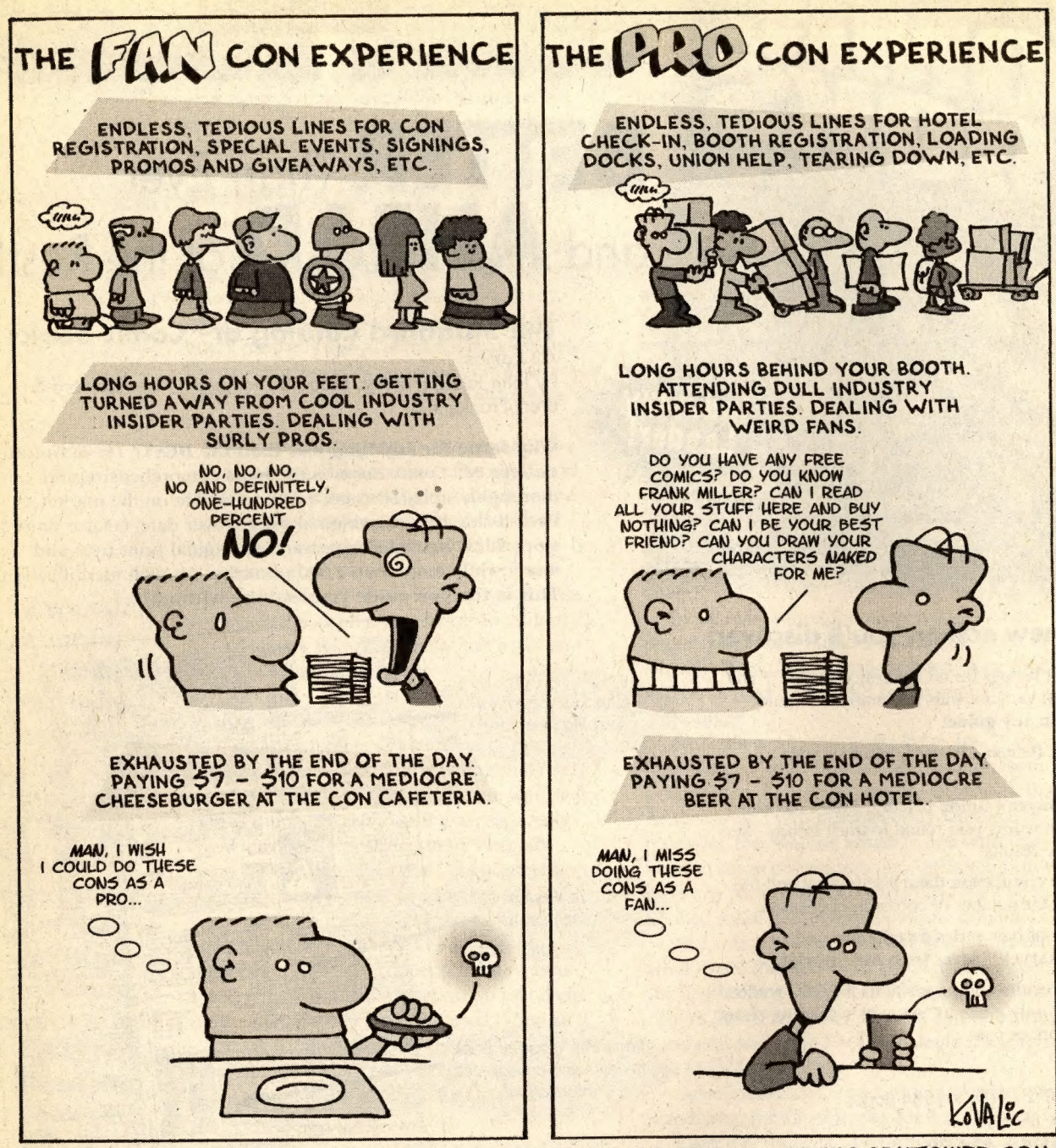

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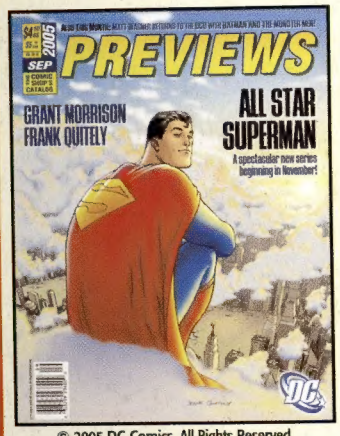

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